

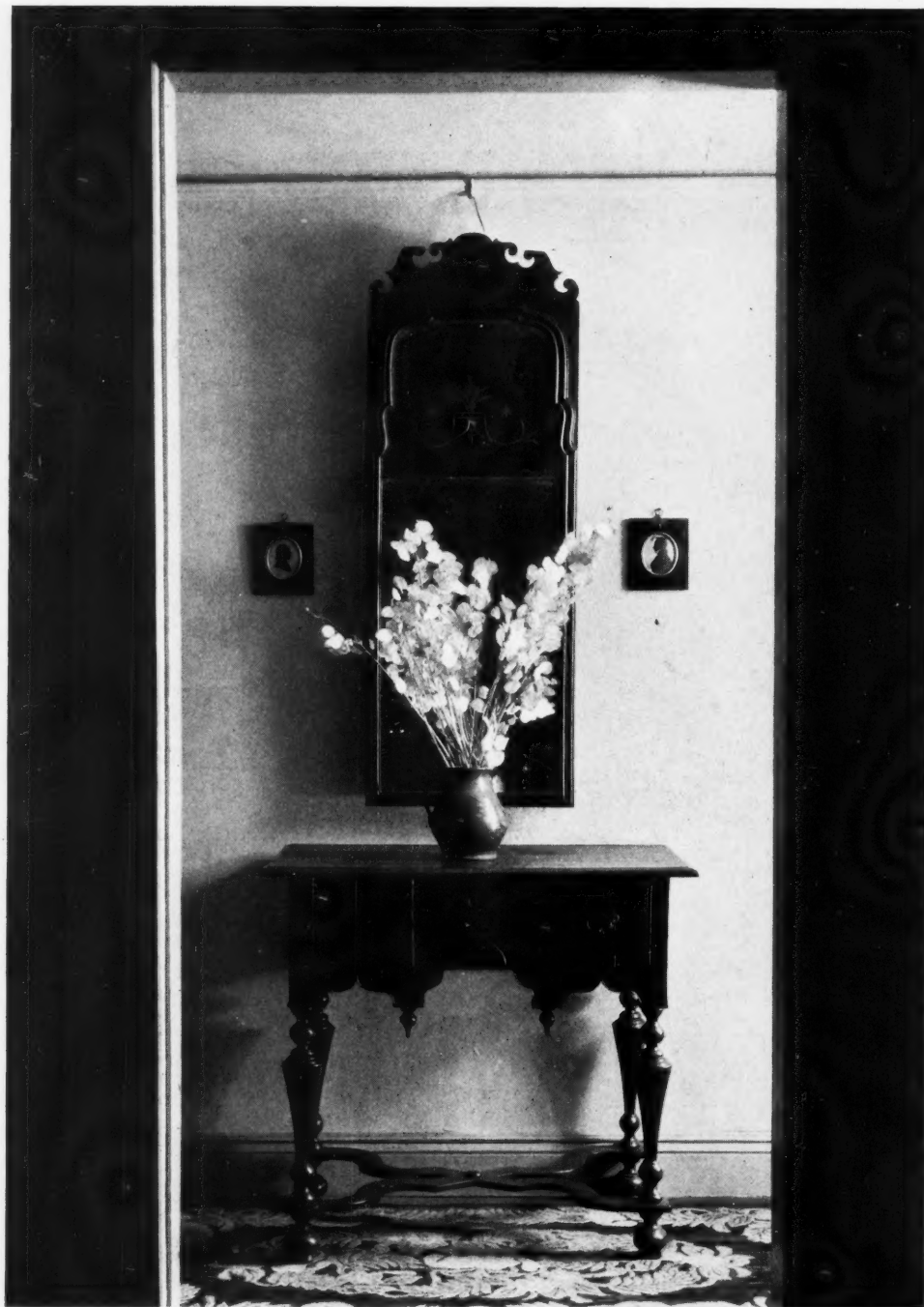
ANTIQUES

A MONTHLY MAGAZINE



AUGUST, 1927

50 CENTS



INTERIOR VIEW IN OUR NEW YORK GALLERIES

Walnut Lowboy, 1710-20
Height, 31"; Width, 33"; Depth, 20"

Looking-glass, walnut, etched glass, 1710-20
Height, 48"; Width, 18"

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THE HOUSE WITH THE BRICK WALL

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Rarity, condition, inherent quality are, therefore, constantly to be borne in mind when purchasing antiques. Those who are sufficiently expert to give each of these considerations its due weight may not need my advice in purchasing; but, by so much the more, they will realize the quality of my collections and the advisability of utilizing my facilities for obtaining antiques.

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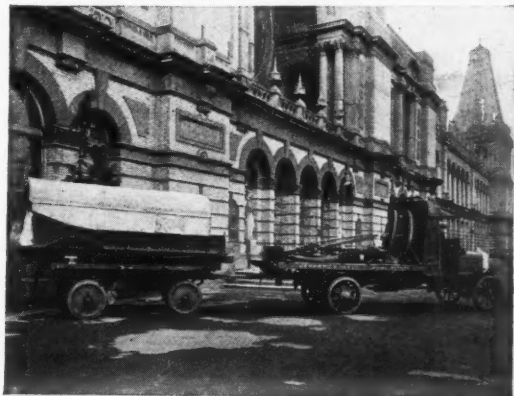
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in greater quantity than ever. This pattern is applied on the gadroon shape, one of the most beautiful models ever conceived for tableware, and faithfully reproduces the work of the old London silversmiths of the Georgian period. Many beautiful table combinations are worked out with this design, which adapts itself to formal and informal service.

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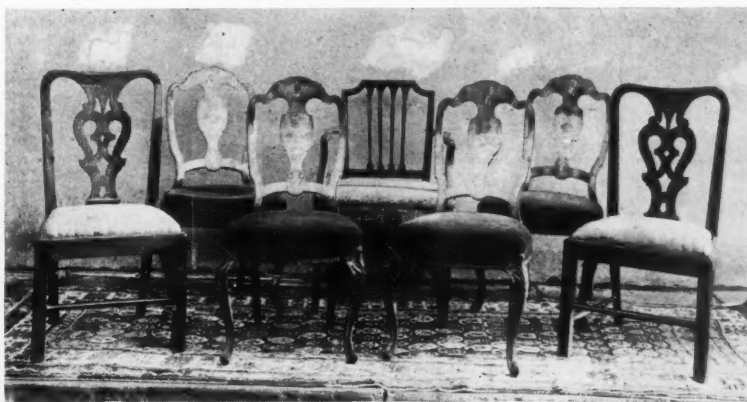
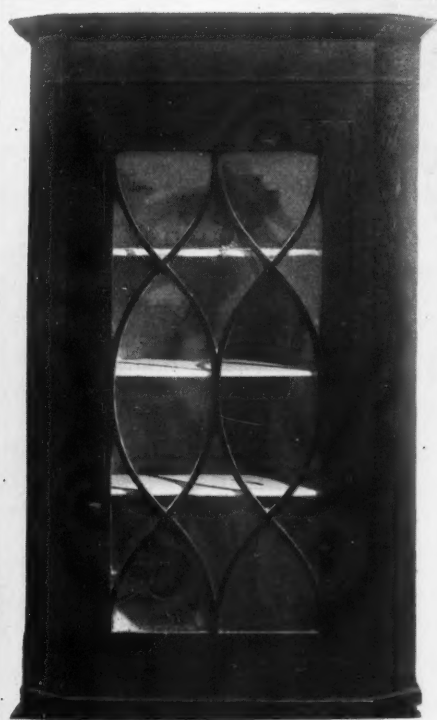
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FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating:*

A mahogany corner cupboard, nicely shaped astragals, height 44 inches. £12-10-0. Packed free.

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

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Chippendale period mahogany tallboy or
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Sheraton period mahogany sideboard on six
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Fine Sheraton period mahogany secretaire-
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Slant-top desks, etc.

Sheraton period mahogany card table, double
half-round top, square tapered legs.

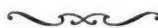
Several sets of Sheraton period dining chairs
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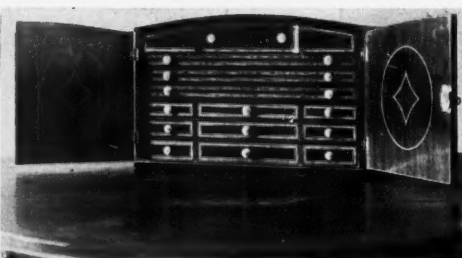


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LARGE GILT GIRANDOLE, ENGLISH, C. 1780.



RARE MAHOGANY SHERATON SPECIMEN OR JEWEL
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INLAY, EXTERIOR OF DOORS SUPERBLY INLAID,
C. 1770. LENGTH, 20½"; DEPTH, 11½"; HEIGHT,
13½".



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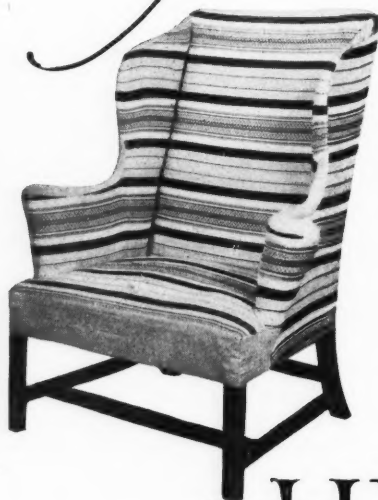
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news instead of relying on stale gossip. So, too, they have learned to look for their antiques before such pieces have passed into general channels of trade; before they have been repaired, cleaned and improved, and robbed of that identity which is the great charm of antiques.

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The early pine dresser illustrated exemplifies these characteristics. The well-turned columns and the reeded bands of the base are distinctive; the rat-tail hinges of the glazed doors are original and rare.

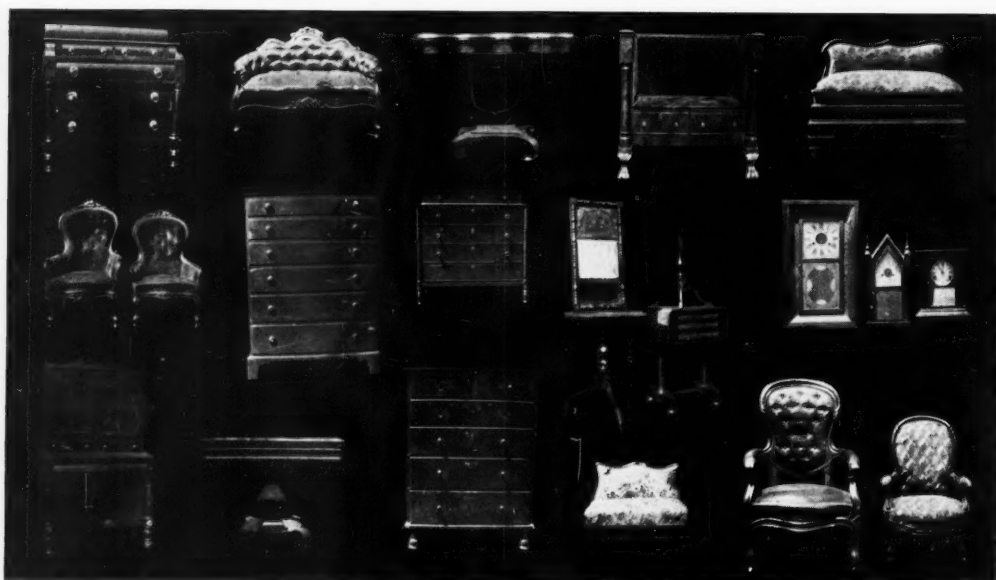


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| Views of            | Maker    | Color | Price     | Border                     | Size            |
|---------------------|----------|-------|-----------|----------------------------|-----------------|
| Arms of Connecticut | T. Mayer | Blue  | \$1800.00 | Trumpet flowers and wheels | 7-inch V. Dish  |
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This was compiled for brief, quick, reliable information and reference.

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All the historical plates of American views and the price of each one.

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A general review of how to tell old brass, iron, samplers, needlepoint and a splendid article on Sandwich glass, their designs and dates of many. Twenty-six patterns illustrated.

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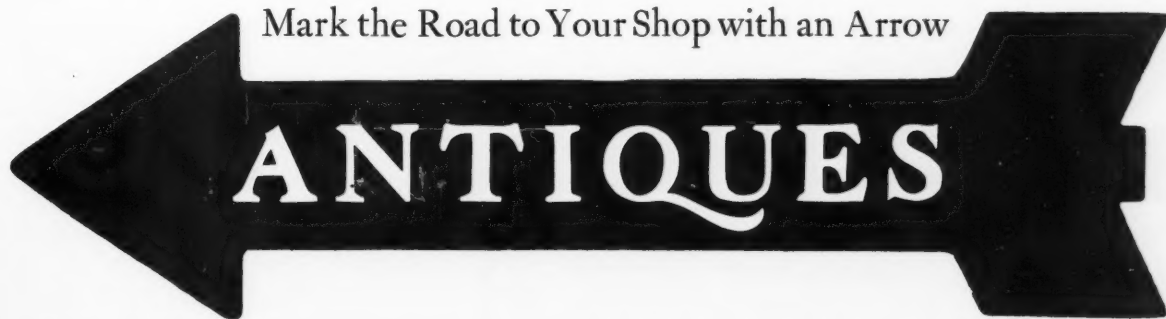
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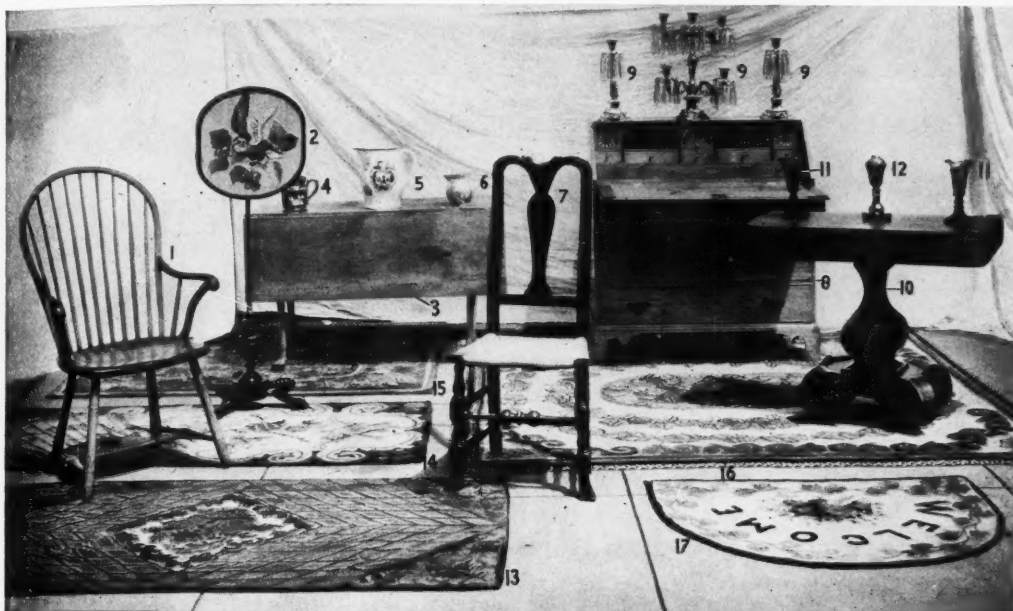
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2. Early Empire tripod fire screen in needle-point
3. Queen Anne duck-foot drop-leaf table in maple
4. Gold lustre pitcher
5. Liverpool jug
6. Silver resist pitcher
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11. Two choice blue glass vases
12. Unusual lavender glass lamp
- 13-17. Hooked rugs in every variety of size, pattern, and color

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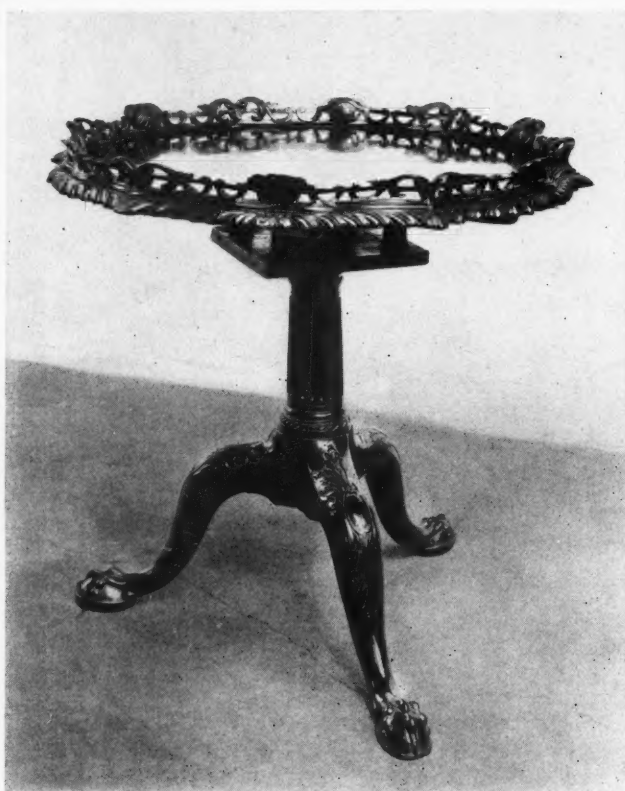
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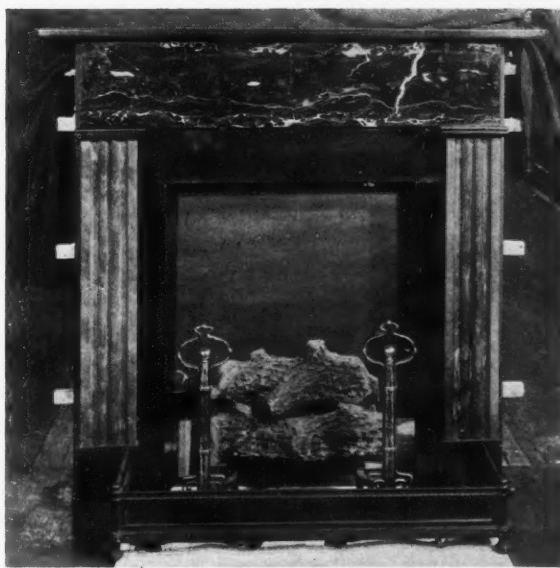
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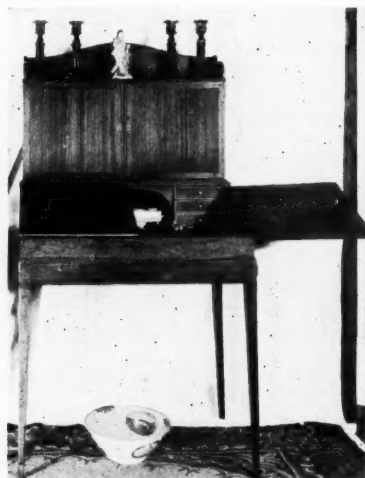


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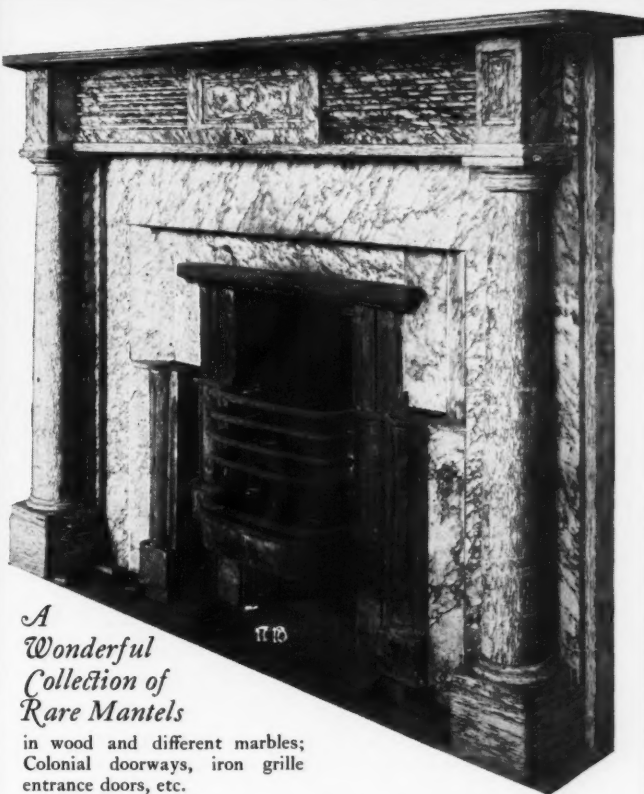
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AUGUST, 1927

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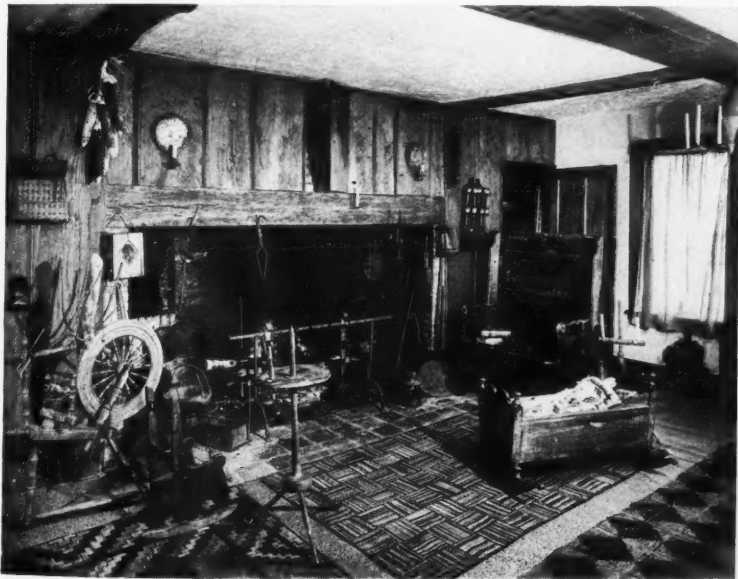
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pressure methods of capturing subscribers. It utilizes no free lists, no club offers, no prize-seeking student agents. When expired subscriptions fail of renewal, the magazine no longer goes forward to the subscriber.

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# ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

Volume XII

AUGUST, 1927

Number 2

## The Editor's Attic

### *The Cover*

THE sixteenth-century Spanish appliqué work reproduced on the cover may well be considered in connection with the article on Spanish chairs which is printed elsewhere in this month's ANTIQUES. The original belongs in the collection of Edgar L. Ashley of Foxboro, Massachusetts, who has likewise generously supplied some information concerning this type of handiwork.

Appliqué work, accomplished in reds, blues, greens, and yellows, was, it appears, at one time much used in Spanish textile ornamentation, and is found particularly on table cloths, altar cloths, frontals, orphreys, hangings, and the like. During the sixteenth and seventeenth centuries, this form of textile ornament measurably supplanted the earlier, more intricate, and more laboriously wrought Gothic heavy embroideries. Complicated and patience-demanding though this technique seems, it represents, in comparison with needle embroidery, a short cut to decorative effectiveness.

In the example illustrated, both central field and borders present typical renaissance all-over patterns, achieved by cutting bits of silk into ribbon-like designs and edging them with a light silk cord, which, in turn, is secured to the ground material by a fine over-and-over stitch. Now and then the cord curls into independent tendrils and unattached volutes. It serves, likewise, to outline the ogival compartments of the field. Such compartments, by the way, are a borrowing from the East, and are common to Spanish textiles, whether woven or embroidered, from as early as the fourteenth century. They are, indeed, common to Spanish patterns in general, not only on textiles, but on leather and on the broad expanses of church walls.

A heavier metal embroidery for the appliqué ornamentation of velvet was also popular in Spain. Such embroidery was wrought with metal threads formed into narrow arabesque designs and then applied to the velvets as a frame for "needle-painted" religious figures, letters, emblems, armorial devices, and the like.

The finest specimens of Spanish appliqué date from the

sixteenth and early seventeenth centuries. The well balanced scrolls and interlaces of Renaissance ornament were readily adaptable to this technique, in which they were rendered with great brilliance of both form and color. Fabrics thus decorated accorded well with the massive woodwork and furniture of the period. But as furniture became more refined — or more attenuated — its accompanying fabrics underwent a corresponding change.

### *A Carpet Note*

STEADILY increasing interest is observable in the question as to just what kinds of floor coverings were actually used in eighteenth-century American homes — their materials, their appearance, and the extent of their utilization. To Dr. T. Kenneth Wood the Attic is indebted for some light on the subject from inventories of the city home and countryseat household effects of Samuel Wallis of Philadelphia and Muncy, who died in 1798. The city inventory lists "3 floor carpets" at £22-10-0; "1 entry ditto" at no value; "1 stair case ditto" at £4-5-0. The country inventory lists "1 Scotch carpet" at £1-17-16; "1 ragg carpet" at £1-5-0; "4 yards ragg carpeting" at £0-5-0.

### *More Southern Furniture*

FROM the South, again due primarily to the efforts of Miss Sophie Harrill of Knoxville, ANTIQUES is in receipt of photographs of various articles of furniture that happily antedate the pineapple period by many years. Some of these are from a collection being made for the restored Governor Blount mansion in Knoxville. Others are still in private possession.

An unusual, but thoroughly common-sense table is a pine affair (*Fig. 2*) with a narrow top board and two deep drop leaves which, when raised, are each supported, not by a single swinging gate leg, but by two such legs, one at each end of the table. The manifest advantage of this arrangement is its assurance of stability and ample leg room. A

somewhat noteworthy feature of this piece is the chamfering of the tapered legs below the point of their meeting with the frame. Such chamfering is not commonly encountered except in Continental European workmanship. In the present instance it seems to betray early German or Scandinavian influence among the North Carolina folk.

A similar Continental influence is unmistakably apparent in the fine X-stretcher table of Figure 1. Indeed, were this table of other material than walnut, its German or Scandinavian origin might be accepted without question. The massiveness of the stretchers, here recessed obviously to give foot room while yet affording strength to the frame, the pinning of the top to the frame by means of anti-warping cleats, the general mass and solidity of the piece as a whole are peculiarities essentially European; by no means either English or American.

In view of the stylistic implications of this table, its history is doubly important. The piece was found by its present owners, Mr. and Mrs. A. C. Cross, of Chattanooga, in an almost inaccessible spot in Bradley County, Tennessee. Following its acquisition, accumulations of grease, representing some two centuries of blissful thriftlessness were removed from its top. Otherwise the table is pictured just as it was found.

The owner, an elderly man, claimed descent from a German ancestor who came to America before the Revolutionary War, went first to Pennsylvania, thence to South Carolina, and eventually landed in what was then called *Tenassee*, where he established a trading post. Two brothers vouch for the accuracy of the story, which, in itself supports and is supported by the mute evidence of the old table.



Fig. 1 — WALNUT TABLE OF EUROPEAN TYPE (Tennessee?)  
X-stretcher.  
Top, 48" x 32"; height, 31".

### *Sentiment and Samplers*

SAMPLERS — bits of fine linen, canvas, or wool, with their variously exquisite stitchery, their curiously beguiling yet unrelated patterns, their interminable arrays of alphabets interspersed with aphoristic verses — are seldom, in themselves, impressive from the standpoint of form, or color, or linear blandishment. Whatever iconographic significance their scattered symbols may once have conveyed to the religiously literate is, in the main, wasted on the present generation. Such technical mastery as they here and there display is rather the expression of conscientious diligence than of even humbly creative imagination. And yet, among the tokens of the past which have come down to the present day, there are few which can vie with samplers in widespread popularity.

Perhaps that is because the appeal of the sampler is, after all, not so much to the critically æsthetic sense as to human sympathy. In these machine-operated days the sampler's evidences of exactly perfected handwork have a way of stirring something deep within us: pity, perhaps, for small, sweaty hands, and much-pricked fingers; for small tired backs, and for the petulance of childish tears. And with pity goes, it may be, some envy: envy on the part of parents for the iron discipline that their forbears were somehow able to enforce; envy on the part of children for a superior patience which they must needs admire, even if they avoid its emulation.

In itself bland as a snow pudding, the sampler has the magic capability of arousing the imagination and starting it off on all kinds of independent adventurings that lead

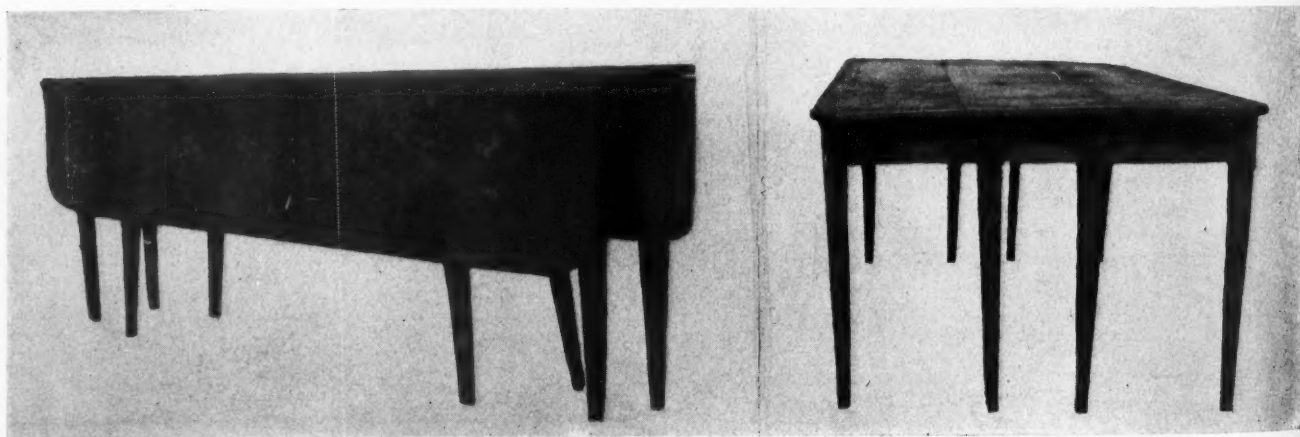


Fig. 2 — PINE DROP-LEAF TABLE WITH FOUR SWINGING LEGS (North Carolina)  
(a) The table with the leaves dropped.  
(b) The table open.



THREE GENERATIONS OF SAMPLERS

That at the left was made in 1845; that at the right, in 1868. The patterns of these two are so closely similar that, even in the greatly reduced picture, the coarser handiwork of the later specimen is readily observable. The middle sampler, as its date indicates, is a recent work.

nowhither in particular, but yet afford a pleasing medium of faint subjective elation.

### *Generations of Samplers*

OCCASIONALLY samplers occur in sequences, the preserved handiwork of successive generations of the same family, each piece perhaps a shade less exquisitely wrought than the one preceding it in date, yet nevertheless constructing a link in the precious chain of human continuity. Such a sequence — of three members — has come to the Attic from Mrs. Edward A. Beaupré of Albany, New York, and is here reproduced. None of the three is very old. The first, dating from 1845, was made by Mrs. Beaupré's grandmother, at the age of fourteen years. The second, worked by the latter's daughter, is dated 1868. It is similar in pattern to its prototype of the earlier generation but very different in fineness of ground material and in consequent minuteness of stitch.

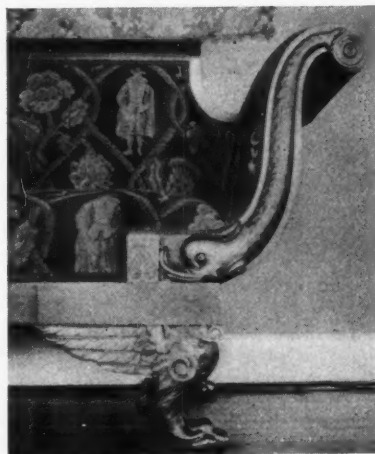
Both the 1845 and 1868 samplers are Welch; a fact attested in the later specimen by the language of the inscription. Both were sent last year from Wales to Mrs. Beaupré, niece of the embroideress of the later example. And thereupon Mrs. Beaupré, responding to tradition and to an urge inherited from her sampler-making forebears, proceeded to follow suit with a third, or 1926, edition.

Even were this final member of the series lacking its clearly inscribed date, the recency of its making would be apparent in the informality of its design and the strictly personal, rather than general, nature of its adorning versicle.

### *An Empire Dolphin*

To Mrs. Helen W. Johnson of Brewster, New York, the Attic is indebted for a photograph showing a somewhat unusual arm treatment on an Empire sofa. In this instance, the conventional *s* curve, instead of developing a swan's neck, a cornucopia, or a bundle of reeds, constitutes background for the relief application of a slender dolphin, whose retroussé snout reposes against a rectangular plaque bearing an inlaid anthemion.

Winged lion feet of precisely the pattern here shown occur so frequently on sofas of this 1810-1825 period as to suggest the possibility that they may represent a stock pattern procurable from some central establishment for supplying accessories of this kind. The present covering of the sofa is a modern tapestry, based, apparently, on Cromwellian motifs. The piece is owned by Mrs. Henry W. Miller.



EMPIRE SOFA

The leg is the standard winged lion's paw. The arm interestingly utilizes the dolphin motive.

### *The Eleventh Index*

INDEXING a magazine like *ANTIQUES* is a difficult task. But the index for Volume XI is now ready for distribution to those who ask for it. It will be automatically supplied where binding is done by *ANTIQUES*.

### *Amsterdam, Not Antwerp*

To Thomas Warburton of Cheetham Hill, Manchester, England, *ANTIQUES* is indebted for correction of a typographic error in the June number. Figure 4, page 471, representing a fireman's medal, should be ascribed to Amsterdam instead of to Antwerp.

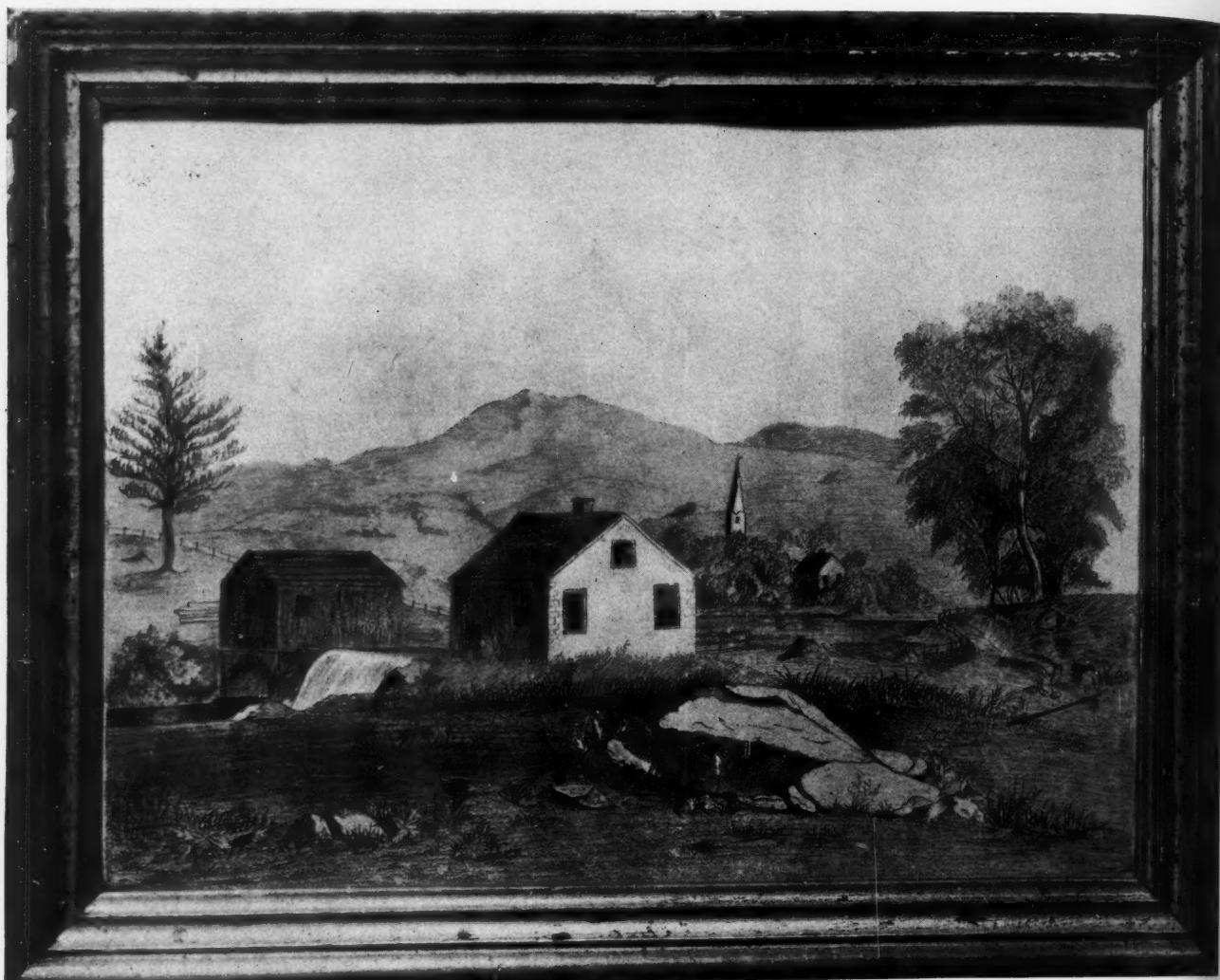


Fig. 1 — PENCIL DRAWING (c. 1860)

A rural scene probably sketched from nature. Somewhat deficient from the standpoint of perspective, yet pleasing in arrangement and texture, and showing a certain dainty precision of handling characteristic of much mid-Victorian pencil work. Size 8½" x 11".  
Owned by Harry F. Allen.

## Some American Primitives

By THE EDITOR

**W**HAT kind of pictures are most suitable for the walls of a small farmhouse or cottage of the late eighteenth or early nineteenth century, reconditioned to serve as a summer residence, and conscientiously furnished for the most part with simple antiques of rural provenance?

For such a purpose eighteenth-century prints, particularly those of some American significance, are, in general, likely to prove either too large and formal, or else too rare and expensive; perhaps both. The same thing is, to a considerable extent, true of early ship paintings — even were maritime views an altogether appropriate chief reliance anywhere except in places closely vicinal to salt water.

Silhouettes and certain miniatures are helpful against narrow passages of paneling and between close-set windows; but to pepper and salt an entire wall with black and

white profiles would appear to be in the nature of over-seasoning. Framed samplers are appropriate, usually interesting, and almost invariably congenial in color, as, indeed, are virtually all embroidered pictures previous to the Berlin wool era. But good samplers are not easily acquired; and embroidered pictures are, of course, rare.

Framed tinsel decorations, in extreme moderation, are effective, and possess the advantage of rustic connotation and relatively low cost. In a similar category with tinsel might be placed paintings under glass, and colored transfer prints under glass. These undoubtedly deserve high consideration; but, because of their surface brilliance, they, like tinsel pictures, should be used in moderation — a cautionary suggestion easily followed because examples which are really worth buying are none too frequently found.

With the more obviously appropriate wall embellish-

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Fig. 2—WATER COLOR DRAWING

This appears to be of the eighteenth or early nineteenth century. The coloring shows the pleasing tints of needlepoint, and the linear quality is good in spite of the extraordinary anatomical peculiarities of both poet and Muse. Size  $12\frac{1}{2}'' \times 13\frac{1}{2}''$ . Owned by Harry F. Allen.

ments either prohibitively expensive, hard to find, or requiring conservative display, it is scarcely surprising that the householder in search of pictures for a country cottage should presently retreat completely from the field, or else take refuge in that last line of defense long since thoughtfully prepared by those fecund lithographers, Messrs. Currier and Ives. It is unfortunate, under such circumstances, that the great majority of Currier and Ives prints are essentially modern not only in years but in spirit as well. Their affiliations are, in the main, with the age of machinery, not of handicraft. Not only that: the best and earliest examples of these lithographs are not readily obtainable. As for the common run of others — the hydrocephalous juveniles and moon-faced ingénues — they constitute a cloud of owl-eyed witnesses from whose contemplation one may, not improperly, wish to find occasional escape.

To those persons, therefore, who are moved to consider at least partial revolt from the tyranny of prints, it may be well to suggest embracing the cause of American primitives.

Who are, or were, these primitives? That, in general, nobody can tell by name. And they were not, furthermore, folk of a particularly early day in our nation's history. The attribute of primitivism in a work of art is, indeed, seldom so much a matter of its actual date as of the degree of aesthetic and technical cultivation displayed by the artist who has produced it.

The point is perhaps most readily illustrated by citing the analogy of hooked rugs. Surviving hooked rugs — except in excessively rare instances — are not exceptionally old in years; but, because at their best they exemplify the working of an unsophisticated creative impulse, they are, from the standpoint of art, essentially primitive products.

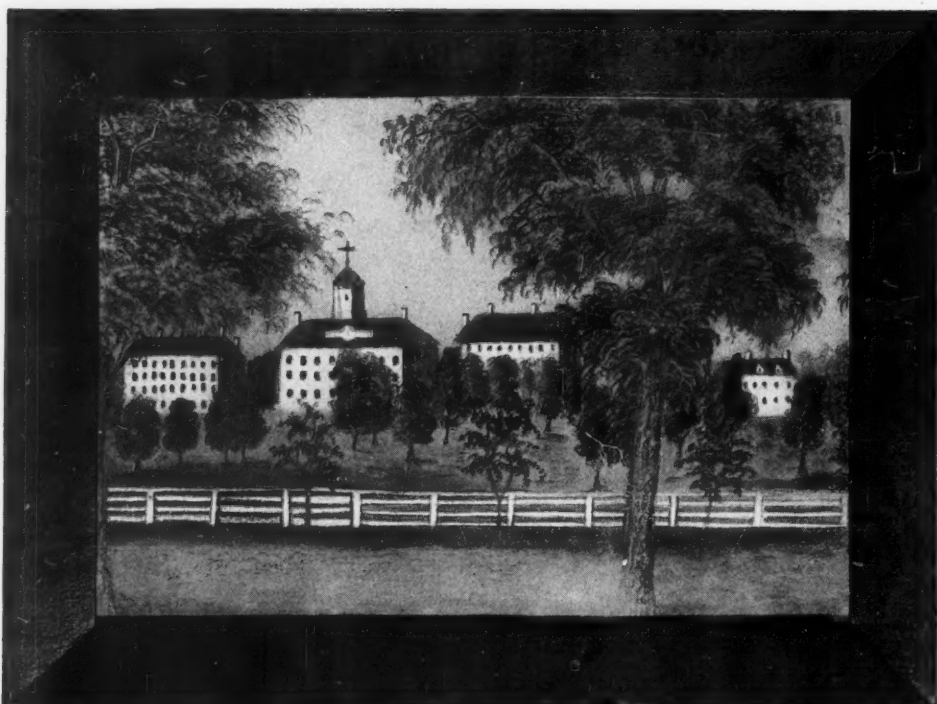


Fig. 3 — CRAYON DRAWING (c. 1880)

Evidently a school or college group which has been variously identified. Drawn rather fuzzily in crayon ranging from yellow to deep gray. Perhaps taken from an engraving. Interesting, but the least individual of this group of illustrations.

Owned by Harry F. Allen.

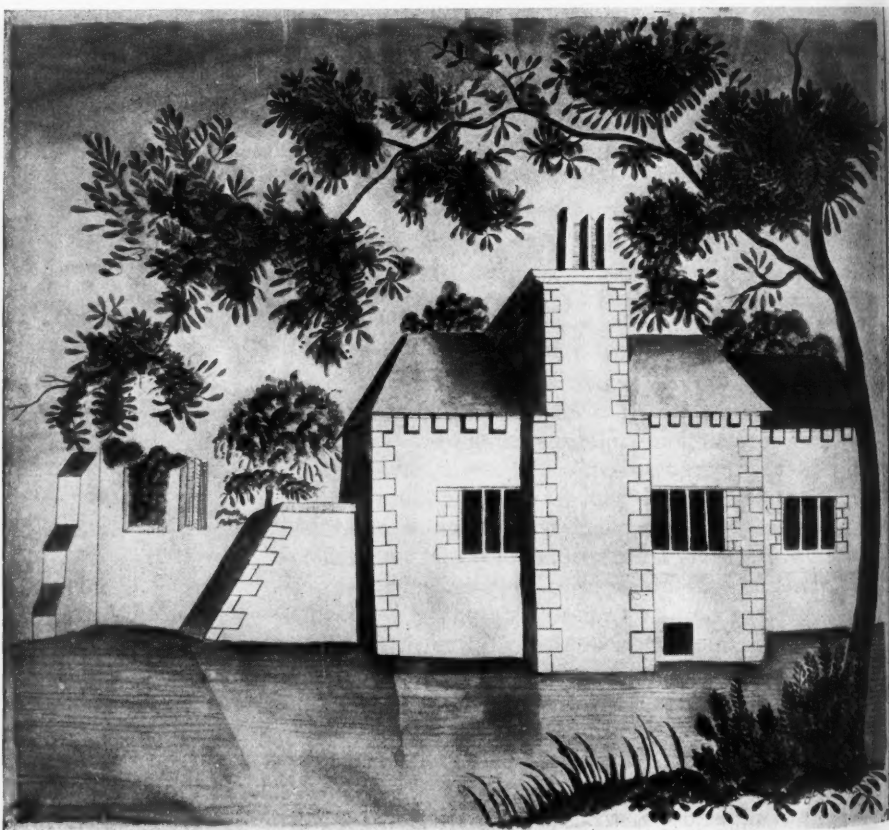
That is why a hooked rug of 1860 can lie down beside a maple highboy of 1720 without detriment to the decorative fitness of either piece.

During the first seventy-five years of our Republic, before everybody was subjected to aesthetic education in public school, America brought forth numerous "natural-born" artists. Some of these persons were possessed of an exceptional talent for likeness-getting, and turned it to some account as a means of livelihood. If they had true genius and tireless ambition, they stood some chance of achieving large success. But the majority appear to have suffered a kind of arrested development. They progressed to the point of fair competence; and then, having discovered a formula sufficient for their needs, repeated it indefinitely.

Fig. 4 (Right) — WATER COLOR DRAWING (c. 1850)

Perhaps the House of Usher. Curiously bleak and suggestive of empty loneliness, even though the house on the canal is as four-square as a toy bank. But it was no unpractised hand that drew the foliage of the tree, and, with swift, sure strokes, silhouetted harsh grass and close-leaved shrubbery against gray water.

Owned by Mrs. G. H. Wilde.



Emmons, the Connecticut miniaturist, offers illustration in point. There were many others, quite as gifted as he, whose names have not enjoyed the accident of preservation; but their works are scattered here and there. The discerning eye will recognize in many of them — despite curious inadequacies of draftsmanship, and, at times, an almost perverse distortion of bodily proportions — the evidence of artistic sensibility, and — within limits — of considerable technical precision.

The young women who attended female seminaries were exposed to art as a necessary part of a genteel education. The method pursued appears to have consisted of closely following prescribed rules either derived from a drawing book or codified by the teacher. Under such circumstances, the more talented young persons of the painting class often wrought quite enchantingly delicate little pictures in aquatint, or curiously stenciled fruit and flower compositions on velvet. When these efforts were at all well done, they were framed by proud parents, and thus have



Fig. 5—CRAYON AND WATER COLOR DRAWING (c. 1850)

Curiously geometric architecture in a romantic landscape. The coloring is an extraordinary combination of blues, salmon pink, canary yellow, and greenish black, so placed as to achieve brilliantly those effects of recessive planes which modernism is inclined to consider its particular discovery.

Owned by Harry F. Allen.

been preserved to the present day.

The urge to independent artistic expression, furthermore, just as it led some women folk to the making of hooked rugs, led others — and men as well — to picture making, solely as a matter of personal satisfaction. Certain of these unknown limners had perhaps enjoyed a little formal schooling in art; but the majority must have been quite self-taught — just as were the designers of hooked rugs. Guided by an innate sense of design and by a native instinct for method, they drew on paper, with crayon or colors, their own vision of the world of actuality or of fantasy. Many of them invented their own symbols and their own technique, and, in so doing, achieved a completely individual and naïve expression.

From the sources enumerated and from others similar, there survives a surprising number of pictures which, while very far from notable, and certainly blessed with no monetary value to speak of, yet possess individuality, decorative effectiveness, and, at times, an almost irresistible charm of straight-

forward simplicity. And, by virtue of such attributes, they have become desirable for use in simple dwellings with plain, old-time furniture.

A few specimens of such pictures, from several different sources, are here reproduced and briefly discussed. Some are better than others. Indeed, the frontispiece portrait of a young woman, dating from 1840 or thereabouts, is, in its way, something of a minor masterpiece. Painted in opaque water colors on cardboard (sixteen and one-half by twelve and one-half inches) it is, in the first place, very justly arranged in its frame. The drawing shows both subtlety and precision; and the rather intractable color medium is handled with assurance and delicacy. Note, for example, the drawing of the nose, the modulation of line on the shadow side, and the fine gradation of tones about the nostrils. Note, too, the treatment of the mouth: the firm accent line that gives form and fullness to the lips, the almost

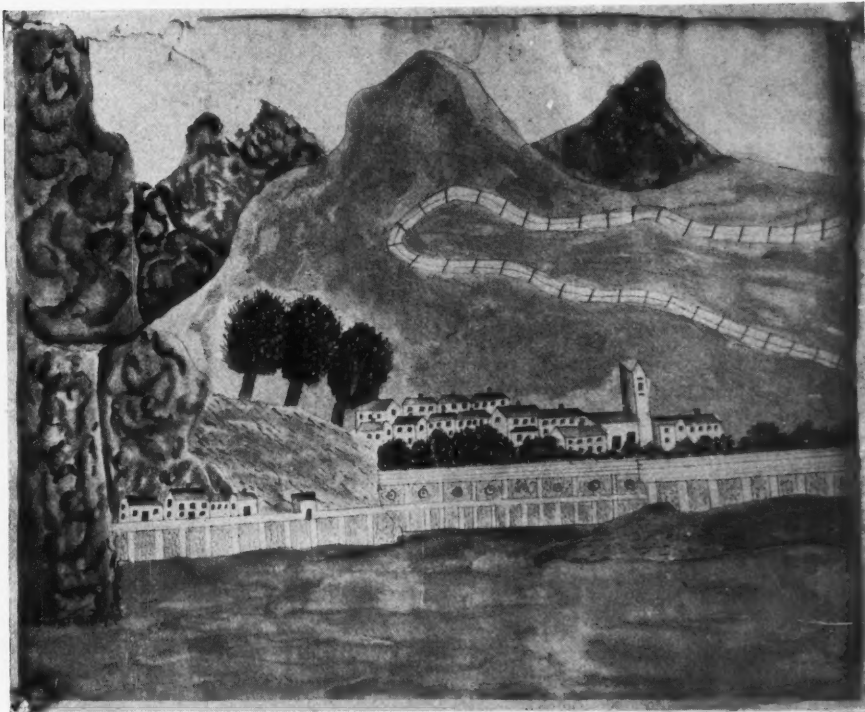


Fig. 6—WATER COLOR DRAWING (date uncertain)

What or where, who can say? But there is no hesitation here on the artist's part. However simple the picture both in viewpoint and technique, the symbols used are clearly defined and logically related to one another.

Owned by Mrs. G. H. Wilde.

imperceptible shadow that indicates the structural affinity between mouth and cheek.

This portrait, with its companion picture — that of a man with strange chin whiskers, which prevent most persons from recognizing the really striking merits of the work — was found not far from Fall River, Massachusetts. There appears to be no reliable clue to the identity of the painter, though his handiwork seems to be distinguishable in two portraits which were, or are, owned by Henry D. Sleeper, of Boston. Furthermore, Mrs. G. H. Wilde, of Cambridge, owns a portrait of a young girl that may be either a slightly earlier and cruder specimen by the same master, or else the work of a pupil.

Several other pictures exemplifying various aspects of primitivism are reproduced here and are given brief consideration in the accompanying legends. All will bear some little study. On first examination, their inadequacies of drawing will be the only element that is apparent to the average person. If, however, the fact is borne in mind that, in many of these

pictures, the various elements of the design are to be viewed only as decorative symbols, and not as naturalistic renderings of particular objects, appreciation will shortly begin to develop.



Fig. 7 — PORTRAIT OF A MAN  
Artist unknown. Companion picture to the frontispiece.

Nevertheless, while a good many apparently crude pictures are worth collecting and keeping, it should by no means be assumed that crudity *per se* is a mark of merit, and that all pictures in which that attribute is observable are to be viewed with favor. Nothing could be further from the truth. The chance of finding any primitive work in oils — except an occasional portrait — that is worth carrying home is comparatively slight. Oils constitute too robust a medium to be coped with by a fragile talent. Desirable items will, in the main, be found among pencil or India-ink sketches, either in monochrome or delicately colored. Occasionally a pastel or crayon drawing will show surprising quality. On the whole, however, crayon pictures — such as used to be turned out by dexterous manipulators in store windows — will be avoided by the judicious.

#### A POSTSCRIPT NOTE

Since the above observations on primitives were written, a number of portraits have been found — all of which appear to be safely attributable to the author of the Frontispiece illustration and of the original of Figure 7. Such portraits — not highly valued by the families to which they originally belonged — have made their way into the shops of New Bedford, Mattapoisett, and Marion. Some are painted in the "fresco" or opaque water-color medium already referred to; others, in oil. They show wide fluctuations in quality — so wide as to suggest the possibility that they were produced during some little period of time.

The circumstance that so many similar paintings have turned up in the same locality carries its obvious implication as to the habitat of the painter. It should make possible his identification. That he occasionally went afield to do his work, however, is not unlikely. One of the best of his pictures — a small portrait in oil — is an heirloom belonging to Mrs. Flora M. Boardman of Lowell, Massachusetts. The young woman in evening dress whom it depicts belonged to a Middlesex County family — considerably removed from the neighborhood of Buzzards Bay.

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# Spanish Chairs of the Seventeenth and Eighteenth Centuries

## Part I

By JOAN SACS

*Except as noted, illustrations are directly from photographs of "Arxiv Mas," Barcelona*

THE furniture builders of Spain never developed an exclusively national style. This is particularly true of the chair builders. Roman, French, and Mohammedan art fashioned Spanish furniture from the eleventh to the sixteenth centuries. And in the sixteenth century Italian art provided the keynote. Later France and England were the dominant influences upon the peoples grouped under the common name of Spain.

Notwithstanding, however, Castile succeeded in developing, during the sixteenth century, a very characteristic style of furniture in which the Moorish and Italian influences were so well assimilated and so skillfully blended by the Spanish touch that one has difficulty in distinguishing the different elements. *Thus the sixteenth century is the most typically national period of Spanish furniture.*

Toledo, further, was the most original and prolific district. The cabinet which, in Spanish, is called *vargueño*,\* the most characteristic piece of Spanish furniture, is a creation of this district. When the French influence became preponderant, during the seventeenth century, Andalusia, and especially Seville and Cordova, developed into the most active centres of production, although their furniture proved to be less national in character. The chairs which we are about to examine, then, belong to

a very prolific period, but one profoundly dominated by foreign influence.

\* \* \*

Heaviness, massiveness, simplicity, absence of gilt decoration — these are the characteristics of Spanish chairs of the seventeenth and eighteenth centuries. Chairs were

rarely gilded except during the rococo period, and then particularly so in Andalusia. The most common wood was walnut; next in popularity came oak. These woods were polished simply and decorated by means of very frugal applications of metal. The simplicity of the styles is most striking; it is the chief note of the chairs produced in the fifteenth-century tradition — a tradition which remained in force even until the nineteenth century. In fact this simplicity often approaches severity and indigence (Fig. 1). The Spaniards called this chair *frailero*,\* in other words, a monastic chair. It was particularly favored by the nobility, but was yet rare during the first half of the sixteenth century, when Spanish furniture styles were almost as austere as during the Middle Ages. This monachal armchair looms above ordinary furniture as a sort of throne, corresponding to the English grandfather chair. One finds it likewise in the monasteries, where from the first it assumed the supreme importance of an abbott's or a prior's throne.

This significant, dominating type continued until the nineteenth century, becoming more common in later years, until it was the customary chair type for monastic establishments. In civil life this



Fig. 1 — "MONASTIC" CHAIR (Eighteenth Century)

The type here illustrated was in use from the fifteenth century to the nineteenth. First used as a kind of throne by heads of monastic establishments, as well as by heads of families, it became the characteristic chair of Spain.

From a private collection in Barcelona.

\*During the fifteenth century in Spain, small cabinets, beautifully wrought and inlaid, were set upon tables. In the sixteenth century the cabinet began to be attached to the table. Soon the table developed into an elaborately carved stand for the ever growing cabinet which took unto itself drawers, compartments, and folding tops. This combined piece — which might suggest to us a heavy, richly carved highboy — developed into the magnificent ensemble called a *vargueño*.

\**frailero*: Literal translation is *fond of friars*.

simple armchair was destined for the head of the household; other mere mortals had to content themselves with stools, benches, or nothing at all.

In Castilian salons of the sixteenth century, there stood, in the middle of the room, a kind of dais, rather low, built of wood, which was mounted by means of two or three steps. The top was upholstered and surrounded by a balustrade. This was the place of honor where the master or mistress of the house received visitors and where the most important were admitted, after the manner of the privileged. The others, not important enough for seats, walked about the drawing room and talked. They later had cushions for seats, and eventually stiff chairs such as that of our illustration.

\* \* \*

In the course of the sixteenth century, and during the following ones, this type of chair became a little more fanciful, but without ever abandoning its simple lines and austere structure. Four simple uprights connected by leather strands are the foundation of its construction. The seat itself and the back are made of two beautiful pieces of leather, fastened to the wood with heavy, brass-headed nails. As the armchair lost its austerity, the large head of the nail became chiseled. Beautiful finials in gilt brass surmount the stiles (Fig. 5).

Italian influence is observable



Fig. 3 — CASTILIAN CHAIR (Seventeenth Century)  
Fundamentally similar to the monastic type, this chair has taken on elegance in the form of a garnet velvet back and seat. The back is embroidered in polychrome arabesques, in the centre of which appears the cross of the military order of Calatrava.  
From a private collection.

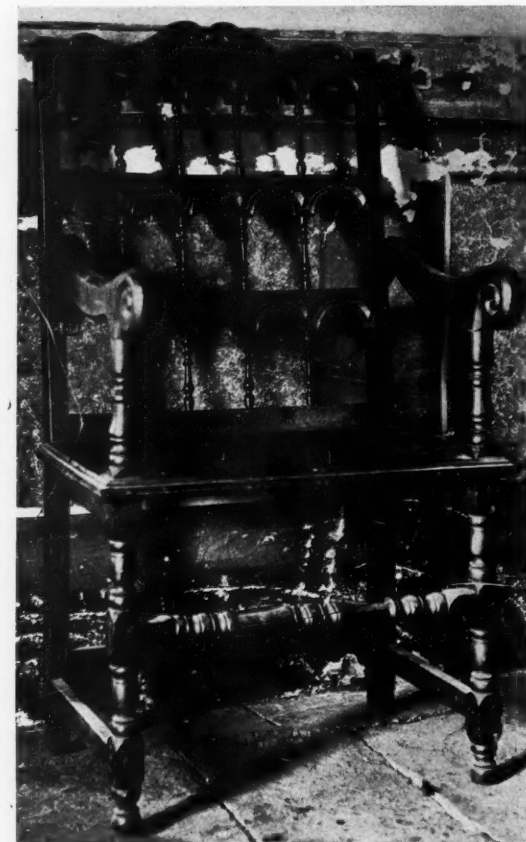


Fig. 2 — ARAGONESE ARMCHAIR (Probably Seventeenth Century)  
While of Spanish make, the chair betrays Italian influence.  
From Faulo, Aragon.

in the armchair reproduced in Figure 2 (the principles of which are repeated in ordinary chairs and even in beds). But, while the type represented by Figure 1 was distributed throughout the whole of Spain and Portugal during the

long period between the sixteenth and nineteenth centuries, this Italian type is to be found almost exclusively among the peoples of the coast and in the Balearic Islands until the seventeenth century, when it seems to have disappeared. Olive wood, stained black and polished by use,

was usually employed for making this furniture of the eastern shore. The cabinetmakers of the west coast used, in their construction of Italianized furniture, a darker, harder wood, something like the *bois-de-fer* of Brazil.

The monastic armchair was gradually elaborated with such metal work as was suitable, with unpretentious carving on the front stretcher; and, above all, with a fixed upholstery of garnet velvet, embroidered sometimes with polychrome silk thread, sometimes with gold, or with a simple border of gold braid or fringe stitched to the velvet seat (Fig. 3). In the homes of the nobility the arabesques of this embroidery developed into heraldic motives. Coats of arms were often embroidered in the upper left-hand corner of the chair back. When, toward the end of the seventeenth century, the upholstery of the seats and backs made its appearance, this embroidered cloth, so typically Castilian, took the place of the leather which had formerly covered the seats and backs of the monastic chairs. This type of work disappeared before the end of the century (Fig. 4).

It goes without saying that the quality of chairs, as well as of all other kinds of furniture, varied according to the wealth and social status of their owners. And we must not forget that, during the entire sixteenth century and a good part of the seven-

Fig. 4 — GARNET VELVET WITH EMBROIDERY (Seventeenth Century)  
This elaborate method of covering ended with the passing of the century.  
From the Desping Collection at Palma de Mallorca: as produced by permission from Arte y Decoración en España, Barcelona.



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\*Guad  
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Fig. 5 — SPANISH ARMCHAIR (Style Louis XIV)  
Seat and back in carved and stamped leather.  
From the Museum-Library Balaguer, at Vilanova, Catalonia.

teenth, the excellence of these chairs lay in their simplicity. That was the rigorous heritage from Philip II. His celebrated chamber and ante-chamber in the Escorial, which are almost intact today, offer exemplification of *cinquencentistic* Castilian furnishings of the most aristocratic variety. His armchairs, covered in embroidered velvet, have a charm without equal, in spite of the fact that their many colors have become faded during the long centuries and their stitches raveled.

Another variant of this type of armchair is that with leather figured, carved, polychromed and gilded, after the style of the celebrated tanners of Cordova, Valencia, and Barcelona. Leather thus decorated is called *guadamacil*\* in Andalusia, and *orpellers*† in Catalonia and Valencia. A variation of *guadamacil*, common on seats and backs, consists of little stamped and carved arabesques, left entirely destitute of coloring and gilding. *Guadamacil* was at its

height in the seventeenth century. Then this carved leather was preferred for chairs, while the leather decorated in many colors came to be used more for wall covering. The armchairs of Figures 5 and 6 are beautiful examples of the chiseled *guadamacil*.

We immediately perceive the influence of Louis XIV in the chair of Figure 5, of the seventeenth century. The particular chair in Figure 6, although it could well enough be assigned to the eighteenth century, is a hybrid type never to disappear from the repertory of Spanish chairs. It is *guadamacil*.

The Louis XIV chair also appeared in Spain with seat and back upholstered in velvet, studded with brass headed nails, and of a structure and decoration so resembling the French prototype that we should be confused as to its nationality were it not for the fact that the Spanish imitation occurred but rarely, and then completely gilded.

It is difficult, in a few words, to speak satisfactorily, of the fields of production of Spanish furniture in the seventeenth century — this branch of archaeology having been, until now, quite neglected. However, it is safe to say that Seville, Madrid, perhaps also Cordova and Valencia produced the most furniture during this period. A great deal of furniture was imported from France during the seventeenth and even the eighteenth centuries.

(To be concluded)



Fig. 6 — ARMCHAIR (Seventeenth or Eighteenth Century)  
Back and seat in stamped leather. This type of chair covers a considerable period of time.  
From a private collection of Palma de Mallorca.

\**Guadamacil*: Literal translation is *printed leather work*.  
†*Orpellers*: Literal translation is *brass work*.

## Some New England Tankards

By EDWARD WENHAM

*Photographs from the silver collection of Francis P. Garvan*

THERE is, in the tankards of New England origin, a distinct characteristic of simplicity, which was maintained from the beginning of the silver craft in America until the cut-steel die and the steam hammer superseded the cunning hand of the artist-smith. The tankards of the more southerly Dutch settlements were frequently enriched with chased acanthus leaves and other embellishments. They were generously modeled, as befits containers of genial brews. But the tankards of New England, whatever their inward capabilities, were outwardly restrained — even to the verge of primness. In New England the flat top continued in use beyond the time when New York tankards had acquired lofty and impressive domes. By the same sign, no doubt, flat heels were, and still are, more usual in sober Boston than in the *insouciant* metropolis.

Timothy Dwight\* of Boston, however, offers a notable exception to his contemporaries. Early in the eighteenth century he had the hardihood to produce a tankard in which the surface is chased with acanthus leaves similar to those used in England on caudle cups at the end of the seventeenth century.

### TANKARDS ONCE PLENTIFUL

Four beautiful tankards were lost to Boston at the time of the Revolution, when Dr. Henry Caner, the loyalist rector of King's Chapel, succeeded in removing nearly three thousand ounces of silver, consisting of gifts to the

church from three English monarchs. Whether or not the tankards in this collection had been presented by the rulers of England, history fails to state; but it is probable that they were gifts from private individuals. It was, we may remember, customary, in earlier days, to use quite precious drinking vessels for enlivening domestic purposes, and eventually — probably at the death of the owner — to place them among the plate of the church which had ministered to the spiritual welfare of the departed. One such bestowal was that of Richard Hubbel to the First Congrega-

tional Church of Bridgeport, in 1734, when, by his will, he donated "my silver tankard to the Church of Christ in Stratfield for ye use of ye Lord's Tabell."\*

### DOMICAL LIDS

Domical lids appeared on New England pieces after 1715. And seldom does a New England domed lid appear without a finial (*Figs. 3-6*), an addition which appears to be typical. The New England silversmith, too, had a liking for masks and cherub heads; and, despite his avoidance of elaborate decoration he frequently placed a face, smiling or grotesque, on the terminals of his tankard handles. But, while various handle shapes — some quite elegant — were adopted by their contemporaries in other settlements, New England silversmiths invariably used the simple S shape which is found on the English tankards of the Tudor and Stuart periods; although the enriched terminal rarely appears on the handles of the latter.



Fig. 1 — JEREMIAH DUMMER (1645-1718)

Jeremiah Dummer, the silversmith of Boston, inclined to use a serrated lip on the front of his tankard covers. This example illustrates the maker's method of marking — his initials within a heart-shaped shield.

\*Timothy Dwight (1654-1691) The tankard is pictured in Bigelow's *Historic Silver of the Colonies*, p. 131, where the comparison to a caudle cup likewise occurs.

\*For this information the author again appears to be indebted to Bigelow, *op. cit.* p. 136. — Ed.

# THE USE OF COIN SILVER

Doubtless due to their plainness, the surfaces of New England tankards show a more pronounced whiteness than do the surfaces of pieces which are chased or engraved. In fact, this peculiarity of color is specially observable whenever American Colonial plate is compared with contemporary works of European origin. This whiteness must be attributed to the old-time American custom of supplying the silversmith with his metal, usually in the form of Spanish dollars. These coins were melted, recast as an ingot, and later were hammered to the desired dimensions and gauge. It was because of this method of obtaining silver that a piece of plate was valued on the basis of so many Spanish dollars. Judging from their capacity and weight, some of the early tankards must have swallowed up a goodly company of dollars.

Occasionally pieces of plate are found upon which is impressed the word *coin* to signify that the metal was obtained from melted coinage, or its equivalent. Metal so stamped, is, consequently, only .900 fine silver, while the sterling standard is .925; that is, nine hundred and twenty-five parts silver in every thousand parts of metal, the remainder being alloy added to indurate the precious metal. After the year 1865 the word *coin* was discontinued, and was replaced by *sterling*. It is a curious fact that, when the United States Mint was established, the silver coinage was less than .893 pure silver. Forty years later, however, the standard was raised to .900, a circumstance which probably explains the increase in the purity of domestic silver plate.

## SOME NOTABLE SMITHS

Several early Colonial silver-

smiths were connected with the national currency, John Hull, who was a famous craftsman in Boston during the seventeenth century, being the first master of the Massachusetts mint. In addition to being a silversmith and banker, he was representative from Wenham, and Treasurer of the Colony. When, in defiance of the English edict, a mint was established, Hull was appointed master. It was during this period that

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Fig. 2 — JOHN EDWARDS (1670-1746)

While New York tankards retained the plain, domed lid, a decorative knob was almost invariably applied to domed tankards of the New England Colonies. As the illustration shows, a characteristic decoration is added as a finial of the handle. This tankard is stamped *J. E.*, surmounted by a crown, the mark of the maker.



Later, in 1790, when the Colony decided to issue paper currency, Jeremiah Dummer, a former apprentice of Hull's, who was also in business in Boston, executed the engraving and printing of the new bills. Dummer was among those early silversmiths whose work is frequently found in church silver services, although many splendid examples of his art are preserved in private collections.

## AMERICAN MARKS

While in America no official mark was applied to silver plate — as was the practice in England — the early American silversmith usually stamped his work with some device by which it may be identified. After 1745 this de-

Fig. 2a — JOHN EDWARDS (1670-1746)

This view of the tankard of Figure 2 shows the engraving added by the donatrix Miriam Clark, when presenting the tankard to Benjamin Clark. It reads: *The gift of Miriam Clark to Benjamin Clark 1746*. In this tankard we find a New England example with domed lid *sans* finial.



Fig. 3—SAMUEL VERNON (1683-1737)

A tankard made by Samuel Vernon, who was in business at Newport, Rhode Island. While the finial on the cover is smaller than usual, it carries out a tradition which is specially associated with New England tankards.

vice usually took the form of the craftsman's initials placed in an escutcheon or heart-shaped shield, frequently accompanied by some small emblem, such as Andrew Tyler's cat or John Cony's rabbit. Later the full surname appears in a rectangular punch, sometimes with the initials of the maker's Christian name.

At no time was any attempt made by the craftsmen of New England to produce such sumptuous drinking vessels as were, at one time, the vogue in the Mother Country. As the eighteenth century advanced, however, and the colonists began to accumulate wealth, a slightly more ornate tendency becomes evident. Tankards grew taller, and, while retaining their former beautiful if severe lines, developed heavier base moldings and adopted increasingly elaborate domical covers.

#### LATE ADDITIONS

Sometimes, today, we find these beautiful vessels fitted with a spout and used as a jug or coffeepot. The addition of this lip constitutes, of course, a modern blemish, for never was a tankard originally so made; and though this act of unconscious vandalism has saved many a fine specimen from the melting pot, collectors cannot but regret a mutilation that was actuated, no doubt, by some more or less intense and destructive temperance movement.

Fig. 4—JACOB HURD (1702-1758)

Jacob Hurd of Boston early adopted the molded band on the body of his tankards. His pieces are particularly noticeable for their decoration of the handle terminal.



#### EARLY METHODS

When it is recalled that the old silversmiths relied upon somewhat primitive tools to produce their really splendid pieces of plate, our admiration for the result of their labors cannot but be increased. Nor were any of them simply specialists in a single branch of their art. To design, to fashion, to chase, or to engrave the finished piece — one process was as easy as another to these men. Few modern craftsmen, with all the aid of recent scientific machinery, can produce that exquisitely soft finish which was the reward of the planishing hammer and rottenstone of earlier times.

Although the old silversmiths used a foot lathe, it was not for the purpose of spinning a body, but merely for making *true* the shape which had been "raised" by hand. Those to whom the process of "raising" is at all familiar will readily understand the infinite care and skill necessary to produce a protuberant or cylindrical shape from a flat sheet of silver merely by the process of hammering. Each stroke of the mallet had to be made with perfect precision and in such a manner that it effaced the impression of that preceding it. Only after constant practice might a craftsman acquire such proficiency as that. When, about the middle of the last century, dies were introduced and silver was produced by stamping and spinning, proficiency passed.

#### CRESTS SOMEWHAT RARE

Family crests are only occasionally found among the



Fig. 5 — SAMUEL CASEY (1724-1773)

Tankards of the mid-eighteenth century are taller than those of earlier date, the bodies are more tapered, and a heavier molding appears at the base. The curious mask at the terminal of the handle is typical of New England.



Fig. 6 — JOHN COBURN (1725-1803)

As it was not until late in the eighteenth century that the maker's surname appears in full on silver, it is probable that this tankard, which is marked by John Coburn of Boston, was made about 1770. By this date, further, minor changes appear in the style, a molded band being placed around the middle of the body.

domestic silver of the democratic early New Englanders. When they do appear, in the form of engraved decorations, they add considerably to the historic value of the piece which they embellish. Many of these emblems recall the families who contributed largely to the early history of American progress in wordly affairs, just as Paul Revere, John Hull, Jeremiah Dummer, Casey, the two Burts, and many others contributed to the edification of the early

American home. Never, even from the earliest days, did the silversmithing of Colonial America display either crudeness or timidity in handling. Of no other branch of industry, or art, may this so sweepingly be said. This field of enterprise displays, at all periods and in all examples, a kind of quaint impeccability that explains, better than any other attribute, the eagerness with which the American collector cultivates it.



## Potichimanie

By ALICE VAN LEER CARRICK

ODD, isn't it, when once you begin to be interested in some new antiquity that has just swum into your ken — a type that you've never known before — how examples of it spring up and multiply until even your reading seems to be filled with it? Take L's potichimanie vase, for instance. She found it, as she has so many of her unexpected oddments, up in her barn loft; and I first beheld it, filled with yellow flower sprays, and sitting on top of her black and gold lacquer cabinet. I thought it quaintly charming with its background of soft green that set off the amusing Chinese figures and blossoms adorning it; and we both decided that it must be some form of decalcomania, and let it go at that. All we actually knew about its history was that her father had made it as a young man somewhere in the eighteen fifties.

And then while I, intent upon card-case researches, was poring over volumes of Godey's *Lady's Book*, I not only discovered illustrations of potichimanie vases, but rules and regulations for their making. Some of you, too, may find these Victorian treasures stored away in attics, and, if you are like me, you will thirst for further knowledge. Hence my quotation:

"Potichimanie is, as its name implies, a fabric representing china; it is a kind of work which has just made its appearance in Paris, and from the rage it has there, has had the word *Manie* added to the original name of Potichim.\*

\* Potichimanie, being a made-up word, may, perhaps, mean what one wishes it to. Nevertheless the *manie* was, properly speaking, the fad and not the product.

The *Lady's Book* is the first to give this new mode of ornamenting. The materials consist of glass vases (in the shape of which, by the way, we trust ere long there will be considerable improvement), sheets of paper covered with appropriate subjects (colored fashions will look very well), liquid gum, prepared oil color, good varnish, spirits of turpentine, and brushes. Cut out the paper, taking away

every atom of ground, and when a sufficient quantity of subjects are done, clean your vase, gum the colored side of the paper, and lay it in the vase, pressing it closely down in every part, so that no air bubbles are left between the glass and the paper. Take care that every part is so gummed. Arrange the subjects according to your fancy, and as nearly as possible like the actual vases; thus, Chinese subjects must imitate Chinese vases in the arrangement of the figures, as well as the coloring of the ground. Medallions are especially suitable for Sevres; and we have also Etruscan, Assyrian, and many other subjects. When dry add another coating of gum at the back of the pictures, not touching the glass; then a coat of var-

nish. When this is dry, clean the glass well, and pour the coloring matter into it, rolling the vase round and round in the hands so that every part is colored. Add another coating of varnish afterwards."

These directions were printed in January, 1855, and in the July issue I found the following note:

The product was a *potiche*, which, further, *Larousse* defines as decorated glass, in imitation of Chinese porcelain.



Fig. 1 — POTICHIMANIE VASE AND TUMBLER (c. 1850)

The Victorian period was the great era of the "just as good." Among the pleasing decorative utilities of the time were various glass vessels adorned from the inside with cut-out pictures, gummed in position, and further fortified with paint and varnish. By this process, so the enthusiastic propagandist declared, correct semblances of the rare porcelains of China and of the earthen vases of ancient Greece could be created at insignificant cost.

Owned by Miss Adeline T. Joyce.



Fig. 2 (left) — POTICHIMANIE VASE (c. 1850)

Taken from *Godey's*, this illustration shows a glass vase decorated according to the contemporary ideal of potichimanie and used as a flower holder. Such utilization of recovered specimens is, however, not recommended, since contact with water is liable to destroy the last vestiges of decoration.

Fig. 3 (right) — POTICHIMANIE VASE

In this example the beauty of domestic felicity has outweighed the fantastic charms of the orient. The sparseness of the decoration is, further, somewhat unusual.

Owned by Mrs. C. L. Banks.



"During the existence of the potichimanie, the glassworks at Sèvres alone have made 800f. of vases a day, and the crystal works at Clichy have, for more than twelve months, employed the greater number of their workmen on smaller articles."\*

Later Godey's magazine, in the same year and in that following, showed records, in the *Philadelphia Agency* column, (a bygone shopping service) of a few orders for potichimanie ornaments — the pictures, patterns and flowers being sent out; but the vogue never reached the popularity enjoyed by cardcases; perhaps for the very

\*The art of potichimanie is discussed at length in Mrs. Pullan's *Lady's Manual of Fancy Work* (1858) and in *Art Recreations*, published by F. E. Tilton and Company in 1860. The latter book includes under this head a consideration of the process of gluing cut out pictures to the outer surface of earthen vessels and embalming the result in coats of varnish. — Ed.



Fig. 4 — POTICHIMANIE VASE (c. 1850)

Chinese motives appear to have been most popular for this form of home decoration. Each figure was applied separately and glued in place. Later a background of paint was laid on; and, if water was to be used, an application of pitch protected the work.

Owned by Mrs. E. H. Carleton.

simple reason that, in days of many calls, it was easier to carry a capriciously pretty little case than it was to spend hours making imitation porcelains.

In February, 1857, a rather interesting advertisement was printed — the notice of one J. E. Tilton of Salem, Massachusetts, a dealer in artists' materials, whose encomiums of "Grecian Painting and Antique Painting on Glass" had been appearing for some time. For three dollars he offered many things: instructions in these accomplishments, twelve fine mezzotint engravings, a bottle of preparation and "directions for

Oriental, and the beautiful art called potichomanie, etc., with receipts for varnishes, etc." A little later *Godey's* announced, "*Hiawatha's Wooing*, — Mr. J. E. Tilton of Salem, Mass., has sent us a copy of this beautiful engraving, which he has had prepared especially for his Grecian Painting." I couldn't help wondering at this combination of a subject and an art apparently so widely separated, but I dare say it was pleasing since Longfellow wrote the ambitious creator that it was a "charming picture, designed with much poetic feeling, and finely executed."

Tilton's advertisements continue nearly unchanged through 1859, and in September of that year he was successful enough to have an important shop in Boston. I write "nearly unchanged" for, after the first notice, he spelled Potichimanie without the "o", an alternative that Anne Parrish employs in *The Perennial Bachelor*. Do you recall the opening paragraph:

"As she lay floating in the grey river that flows between sleeping and waking, Maggie Campion knew, without remembering why, that it was a happy day. And when she opened her eyes, the sunlight falling on the carpet in stripes of pale warm gold, the warm

buff walls, even the fat little buff potichomanie flagons with their crimson rosebuds, all held a secret happiness — what was it?"

I am glad that I put off reading *The Perennial Bachelor* till this summer. Always, I think I would have appreciated its utter truth, the delicate strength of its style; but it is my hours with the *Lady's Book* that have made me understand the perfection of its setting. Those flagons interest me; I have never seen any, even in illustrations, but they must rank among the "smaller articles" made at Clichy.

All this to show how potichimanie has been invading my reading, and now along comes the *Junk Snapper*,\* who has seen these vases in South Carolina, this time black and "decorated with a highly illuminated picture of children rolling hoop in a wonderful garden." Soon, I suppose, the antique shops will bristle with them, while their artless Vic-

torianism will forever convey to my mind a mild academic pleasure rather than enthusiastic envy. Still, I own, I should like to see the Etruscan and Assyrian patterns!

\*C. R. Clifford, *The Junk Snapper*. New York, The Macmillan Company, 1927.



Fig. 5 — A PAIR OF POTICHIMANIE VASES

Very few of the potichimanie products have preserved their ground paint intact. As water has been used in them or as time has dried out the oil in the paint, the backgrounds have tended to flake off, and to carry with them the applied cut-outs. This pair of vases is rather unusually well preserved. Owned by W. E. Lindblad.



# The Franklin Glass Factory—Warwick's Venture

By JULIA D. SOPHRONIA SNOW

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"OLD glass, you're lookin' for, is it? Well, I've got a bottle that's *old* enough for anyone! It was made right here in Warwick *over a hundred years ago*. And I remember hearin' my grandfather tell about it, too!" Thus spake an ancient inhabitant of Warwick in response to my enquiry.

As he talked, I had followed him into his parlor, where he opened the door of the china closet beside the fireplace; and there, on the bottom shelf, shoved far back into dust-covered obscurity was — *the bottle*! Such was my introduction to Warwick Glass.

Having other than a purely commercial interest in antiquities, I determined to know more about this product and its manufacture. It is, in consequence, to Miss Rhoda A. Cook of Warwick, a remarkably keen and active woman for one of eighty-five years, that I am particularly indebted for access to her excerpts from the manuscript diaries of William Cobb, storekeeper, postmaster, town treasurer of Warwick, and first president of The Franklin Glass Factory Company. (Miss Cook is the step-granddaughter of Elias Knowlton, a resident of the town, who lost all of his property by the collapse of The Franklin Glass Factory Company.)

Although the diaries for the years 1814 and 1818 are missing, and the remaining records of the enterprise leave much to conjecture, Mr. Cobb has bequeathed to the student of early American manufactures, as well as to the collector of old glass, invaluable documentary evidence not only of the venture at Warwick but also of contemporary factories in New York, New Hampshire, and Massachusetts. Though no deep excavation has been attempted as yet, the vicinity of the old glasshouse has yielded confirmatory material in the nature of amorphous fragments of glass that have been picked up in the road.

Bearing further testimony is an epitaph on an isolated tombstone in the cemetery in Warwick.

## SEQUESTERED WARWICK

The sequestered little town of Warwick, lying at the foot of Mount Grace in hilly northwestern Massachusetts, has, during the past hundred years, mourned over her ever-dwindling population. One by one she has seen her farms on the uplands abandoned, and her homes in the street vacated as financial reverses came to her people, or as greater advantages in the outside world lured away her youth. Today she numbers a population of scarcely three hundred. But the future holds a brighter prospect. The new highway leading from central Massachusetts to connect with northern routes and the Mohawk Trail now makes Warwick accessible. The lonely beauty and quaint charm of the village cannot fail to entice the wayfarer.

Could those who lived in the Warwick of long ago return today, they would see very few outward changes. Perhaps they might wonder where everybody had gone, and ask what the word G-A-S-O-L-I-N-E meant on that big red thing in front of the store. They certainly would tremble agape at the horseless chaise that goes whizzing through the streets. But a gas tank and a Ford are the only anachronisms which have superseded the erstwhile wooden watering trough and Dobbin.

## THE ADVENT OF EBENEZER HALL

Back in 1810, Warwick, an active community with more than a thousand inhabitants, boasted of her several enterprises. She was alive to the hope of a future which would establish her industrial supremacy among her neighbors. This period was marked by the advent in the village of one Ebenezer Hall, a "Scotchman of fasci-



Fig. 1—WARWICK BUILDINGS

### a. HOME OF WILLIAM COBB.

Now unoccupied, this was the home of William Cobb, storekeeper, postmaster, town treasurer of Warwick and chief officer of The Franklin Glass Factory Company.

### b. THE FACTORY SITE

Where the ill-fated factory once stood, a church has since been erected.

### c. RELICS OF FACTORY DAYS

The house at the left is the remaining fraction of a building erected by the company to house its workmen. That to the right was the abode of Superintendent Ebenezer Hall. Both are now occupied by old-time families.

nating and alluring address" to teach the winter school at Flower Hill.\*

That Hall was deemed a fit person for instructing the child mind and directing it in the gentle art of good behavior is attested by the fact that he remained after the termination of his year's contract. Evidently realizing, however, the penury to which a schoolmaster is fore-ordained, and preferring a more lucrative profession, as befitted a gentleman of his station and learning, he presently adopted the "practise of physick" in the community. That he was held in high esteem and regarded as a trusted citizen of considerable prominence is further indicated by his election to the office of Town Clerk. He had won his way into the hearts of the people whom he served, and had gained their confidence in him as a man of honesty, learning, and ability.

#### BIRTHRIGHTS FOR A MESS OF GLASS

From some source, we know not what, Ebenezer Hall had acquired an obsessing interest in the manufacture of glass. At that time, Warwick very much needed window-glass for her buildings — a fact of which Hall was fully cognizant. Then, too, as a dispenser of medicine, he may have anticipated the thrill of decanting his rhubarb and gentian concoctions from glass phials of his own blowing. Through his enthusiasm and eloquence, he persuaded the residents of Warwick of the need for a glass factory in their midst. Indeed, he so won the support of the influential persons of the town that they mortgaged their farms for the purpose of raising funds necessary to start the project. Accordingly, by an Act of Incorporation, February 6, 1812, Ebenezer Hall, William Cobb, Jacob Rich, Benjamin Tuel, Samuel Fay, and Ebenezer Williams were made a corporate body under the firm name of The Franklin Glass Factory Company, for the purpose of manufacturing window glass and hollow glassware.†

At a meeting of the proprietors, Hall was elected superintendent of the Company, and, in such capacity, was empowered to undertake the enterprise at once. Forthwith he made a contract with David Bishop to complete the foundations for the glasshouses within a period of eight and one-half months.‡ About the same time, he likewise engaged James Symes, a glassblower, to come to Warwick and to direct the construction of the "internal works" of the factory. On February 7, 1812, Symes arrived with his family.

#### EARLY COMPLICATIONS

As the work progressed and complicated situations arose, Hall found it necessary to organize the proprietors into a unified body for conducting the affairs of the Com-

pany on a businesslike basis. Accordingly, he had a notice printed in the county paper, *The Franklin Herald*, calling a meeting of the stockholders to choose a clerk, a treasurer, and directors (Fig. 3). The election of the following officers resulted:

William Cobb, *President*  
Richard Wastcoat, *Treasurer*.  
Ebenezer Hall, *Superintendent*.  
Samuel Fay, *Agent for the Proprietors*.



Fig. 2—THE HOME MARKET (1815)

To provide a local market place for the factory product this building was erected. The frame was "raised" April 18, 1815.

Following this reorganization, matters went smoothly for a time, and, by the close of the year, the glasshouses were sufficiently near completion to warrant Hall's leaving in the dead of winter, for Hopkinton, New York, to secure blowers.\* During his absence of nearly a month the company bought about six acres of land at a cost of \$189.43, to provide adequate housing facilities for the help and to allow small garden plots.†

In the first week of April, 1813, shortly after Hall's return from the westward, four blowers from the Rensselaer factory — among whom was one Harkman — "arrived in the stage."‡ In order to induce these blowers to leave their former employers, Hall had been obliged to pay each one a bounty of \$100 in addition to the wages previously agreed upon.§

#### HALL GOES VISITING AGAIN

With the work of construction on his hands, the visiting of various glass factories "throughout the West" (no farther remote than New York state, however), and the task of hiring skilled workmen, Dr. Hall's profession necessarily became submerged in his new interest. Accordingly, on April 5, 1813, he "made a contract with Dr. Joel Burnett to sell him his medicine, and to relinquish the practise of physick in Warwick." Having settled his personal affairs to his own relief and satisfaction, and feeling the immediate need for the proper clay for "heaping the furnace," Hall now set out at once for Philadelphia.

During the two months he was away from Warwick, he probably embraced the opportunity to inspect the various glass factories en route to the Kensington Works, for there was a concern at Rockville, Pennsylvania, and another at Glassboro, New Jersey, both of which were conducting business on a more or less successful basis.||

Throughout, Hall appeared somewhat lacking in foresight, and indifferent to the Company's expenditures. It would seem that he should have experimented with the native clay of Warwick, or, that proving inadequate, with

\*Cobb, *Diaries*, 1/19/13. Hall took with him his wife and sister on this bleak business jaunt.

†Deeds given by Bunyan Penniman, Sam'l Williams, and Stephen Ball to The Franklin Glass Factory Company, 1813.

‡Cobb, *Diaries*, 4/10/13.

§ " " 3/22/13.

||Edwin Atlee Barber, *American Glassware*. Philadelphia, 1900.

\*Jonathan Blake, *History of Warwick*, Boston, 1873.

†Act of Incorporation.

‡Cobb, *Diaries*, 1/11/12.

clay from Montague or Greenfield, before he involved the proprietors so deeply in the project as to necessitate the tremendous expense of transporting clay over a distance of some two hundred and seventy-five miles. For it will be recalled that this occurred in the day of stage-coaches, oxcarts, and canal boats—precisely sixteen years before Horatio Allen successfully demonstrated the *Stourbridge Lion* on the hemlock trestle track at Honesdale, Pennsylvania.\*

#### FIRST SUCCESS

Just one month after Hall's return from Philadelphia—July 9, 1913—the work of heaping clay for the first furnace began. Whether it was Philadelphia clay or the native article is not recorded. All went well for three weeks, but, on the morning of the twenty-eighth, the melting cap gave way before the batch was sufficiently cooled to blow, and the furnace with ten pots was lost.† Undaunted by this failure, the Company began heaping a second time, and, within six weeks, "the furance was standing well and the glass was of good quality."‡ Blowing had actually begun—and on the Sabbath! Success seemed assured. A notice was dispatched to *The Franklin Herald*. The Franklin Glass Manufacturing Company was in complete operation! People could now be supplied with window glass of all sizes or cut to any pattern (Fig. 4).

#### FINANCIAL STRESS

Fired with the enthusiasm of this preliminary success, Hall wished to perfect his technique and to improve his product; but, with the Company's funds low, a means must be devised for raising ready money at once. Straightway a notice appeared in the county paper, announcing a "public vendue" of ten shares in The Franklin Glass Factory, to be held at the house of the Innholder in Warwick on the tenth of November, unless the assessments due on each share were paid before that day. Pride in their enterprise triumphed. The owners of the advertised shares paid their dues, and Ebenezer Hall set out with money in his pockets for the Woodstock Glass Factory in Ulster County, New York, where he obtained from Superintendent Leaman "the art of mixing the several compositions of glass, and paid \$500 for the receipts and instructions thereof."§

\**Universal Cyclopaedia and Atlas. Railroads.*

†Cobb, *Diaries*, 7/28/13.

‡ " " 9/5/13.

§ " " 11/27/13.

While at the Woodstock Factory, it is apparent that Hall bribed one of the blowers to come to Warwick, for, shortly after Hall's return from his "journey" David Jacobs appeared with wife and children.\* Impatient to demonstrate his newly-acquired formulae, Hall, himself, under the supervision of Jacobs, immediately began filling the melting pots according to his new receipts. Just what was the result of this fresh attempt at glassmaking, the Cobb *Diaries* leave us to conjecture.

Doubtless it was too disappointing to chronicle. With the company funds again low, and Mr. Cobb on the eve of departing for Boston in the hope of selling sufficient shares to replenish the treasury, James Symes, superintendent of the furnace, evidently foreseeing a future of gratuitous labor and possible pauperism, severed his connection with the firm to accept a position at The Crown Glass Works in Sand Lake, New York.† In the meantime, Hall had secured the services of a Frenchman, one Abel Minard, so that the work of manufacture might progress uninterruptedly. Mr. Cobb had now returned from Boston in high spirits over his success in the Company's

interests, for he had sold forty-four shares to Ebenezer Nickerson and had received the munificent sum of \$1305 toward them.‡ Once more the Company could start with a clean slate.

#### A PROPHETIC TOMBSTONE

But here occurs a break in the sequence of events. The Cobb *Diary* for 1814 is missing, nor does *The Franklin Herald* make any mention of activity during this year. At present, the only manuscript record we have of the continued existence of the glass company is a deed for the sale of two hundred and eighty-nine acres and ninety-two rods of land at \$1214.02 to The Franklin Glass Factory "at public vendue on the 6th of April, 1814, for the purpose of defraying the debts of Elisha Hunt, late of Warwick." The only

other evidence is the lichen-covered slate slab marking the lonely grave of Abel Minard in the little cemetery on the hill in Warwick. It bears this inscription:

\*Cobb, *Diaries*, 12/3/13.

† " " 12/19/13.

‡ " " 12/27/13. Boston *Gazette*, 1/11/13. Boston *Directory*, 1813.

Ebenezer Nickerson was a Boston merchant whose place of business was at 44 Long Wharf. He wholesaled and retailed flour, corn, fish, bread, and "5 pipes (equivalent of ten hogsheads) of old Coniac Brandy." Without doubt William Cobb, store keeper of Warwick, purchased most of his supplies from Mr. Nickerson, and through this channel, succeeded in winning the latter's material support for the Franklin Glass venture.

### Notice.

THE Franklin Glass Manufacturing Company, will hold their first meeting at the house of Mr. Stephen Ball, innholder in Warwick, on Tuesday the 17th day of March next, at 9 o'clock A. M. to act on the following business, viz—To choose a Clerk, Treasurer and Directors, and to transact any other business which may be brought before them.

A punctual attendance of the proprietors is requested.

EBENEZER HALL,  
Superintendent.

Warwick, Feb. 20, 1812. 55

Fig. 3—NOTES OF FIRST MEETING  
From *The Franklin Herald*, the county newspaper,  
February 25, 1812.

**FRANKLIN GLASS.**  
The FRANKLIN GLASS FACTORY in Warwick, is now in complete operation, where may be had Window Glass of all sizes, in sheets or cylinders, or cut to any pattern—apply to  
SAMUEL FAY, Agent for the Proprietors.  
October 11, 1813. (41°G-W)

Fig. 4—PREMATURE OPTIMISM  
This advertisement was hurried to *The Franklin Herald* following the first blowing of glass. Though dated October 11, it did not appear until October 19, 1813.

Sacred  
To the Memory of  
Abel Minard  
(Glass Blower)  
Who Died  
Oct. 23, 1814  
AE 31  
Erected by his  
Brother Workmen

This stone stands for something more than the mere record of the continued existence of the factory in 1814, or of the high regard in which Abel Minard was held among his fellow workers. It is a monument to Warwick's great venture — The Franklin Glass Manufacturing Company.

#### ANOTHER SEARCH FOR FUNDS

That the year 1814 brought its vicissitudes to the enterprising group of workmen is evident from the fact that Mr. Cobb decided to leave for Boston to confer with Nickerson again, in the hope that the new patron would come forward as generously now as in the previous year. Accordingly, at five o'clock in the afternoon of January 18, with the mercury hovering around zero, he set out rather half-heartedly for Athol. He "tarried" there that night, "taking a seat in the stage" at four the following morning, arriving in Boston after a journey of sixteen hours.\* That the stage upset on the way might have augured ill to one more superstitiously inclined than William Cobb, but, in the light of optimism, the fact that "no material damage was sustained" would seem an auspicious omen. But it was not.

Mr. Cobb was unable to interest Mr. Nickerson, or anyone else in Boston, so took the stage at the Tontine Coffee House for home, determining to resign his office of President, Director, and Treasurer of the Company.†

#### A FRESH REORGANIZATION

But upon his return to Warwick, he found that it was not an easy matter to extricate himself from his entanglement. Blowing was in progress.‡ Glass was being marketed in the Greenfield store of Lyman Kendall, and eight boxes had actually been sold to J. W. Ripley of the same town.§ Business was really stirring. But it would take more than the sale of eight boxes of window glass to remove the Company from the brink of bankruptcy. Creditors were already pressing; but, by again mortgaging their farms and paying an assessment of \$25 on each share,|| the proprietors were

\*Cobb, *Diaries*, 1/19/15. Also *Boston Gazette*, 1/23/15. While in Boston, Mr. Cobb made arrangements with the firm of Joseph H. Adams and Company, 43 Long Wharf, to stock Franklin window glass in sizes 6 x 8, 7 x 9, and 8 x 10.

†Cobb, *Diaries*, 1/31/15.

‡ " " 2/3/15.

§ " " 2/9/15.

||*Franklin Herald*, 2/21/15.

enabled to keep their heads above water for a little time longer. A special meeting was called, the Company reorganized, and new officers were elected.\* That William Cobb's name failed to appear on the list is indicative of his opinion as to the impending outcome of the enterprise.

With the Company continuing to produce intermittently, the new board of directors apparently considered a home market a necessary feature of success; for, on April 18, workmen began excavating the cellar of a store

to be erected a few rods north of the factory on the same side of the road.† Two weeks later, the entire force of the Company turned out for the "raising,"‡ and within a short time the new building had been completed. But all this entailed great expense. Once more the stockholders were looking annihilation in the eye. Many of the proprietors, fearing some difficulty in meeting the demands against them, put their shares out of their hands in order to save their private property from attachment. Nevertheless, the Board agreed to place an additional assessment of \$125 on each share.§

By this time most of the holders had already been bled of their very substance and only a few were able to make payments. Funds were insufficient to keep the factory in operation. Experiencing a change of heart toward the project he had helped to launch, William Cobb, together with five others, now came forward to rescue the Company from its financial reefs, by hiring the factory for a month.|| But this afforded only temporary relief. There were not enough funds to keep the work-

men any longer, — barely enough to give them their back wages. So they were paid off and allowed to go.¶

#### THE BEGINNING OF THE END

Once more in the interests of the Glass Factory, Mr. Cobb journeyed to Boston to confer with Ebenezer Nickerson,\*\* but the latter was not willing to sink any more money in a foundering bark, nor did he know of anyone else who would. William Cobb, however, was not a man to give up easily; nor was he one to disregard the support which his fellow townsmen had given him in the venture. Not only had they staked their all, but he, himself, was deeply involved, and he had these interests to protect. Where to

\*Cobb, *Diaries*, 4/5/15.

Jonathan Blake, 1st Director, President, and Treasurer.

Ebenezer Hall, Clerk.

Richard Wastcoat, E. Williams, E. Nickerson, Abner Goodell, Directors.

†Cobb, *Diaries*, 4/18/15.

‡ " " 5/13/15.

§ " " 5/23/15.

|| " " 10/10/15.

¶ " " 11/22/15.

\*\* " " 12/20/15.

**Co-Partnership.**  
THE subscribers having formed a connexion in business, under the firm of **Nickerson, Cobb & Co.**  
For the purpose of Manufacturing Window Glass, at the Glass Factory in Warwick, respectfully inform the public that they have commenced Blowing, and offer for sale 6 by 8, 7 by 9, and 8 by 10 Window Glass, Fan lights, picture and clock Glasses cut to any patterns, at reduced prices for CASH.  
Traders in this vicinity may be supplied on liberal terms:  
**Nathan Nickerson,  
William Cobb,  
Mark Moore,  
Richard Wastcoat,  
Jonathan Blake, Jr.  
Moses Daniels,**  
Warwick, May 15, 1816. 77\*  
P. S. Cash or Glass will be given for a few tons Potash.

Fig. 5 — A LATE RALLY

When the Franklin factory was sold out, in 1816, it was purchased by a group which, in a vain attempt at resuscitation, placed this advertisement in the *Franklin Gazette* for May 28, 1816.



Fig. 6—WARWICK GLASS

These specimens are reliably attributed to the Franklin Glass Company's factory at Warwick. The spirally twisted foreground fragment is a portion of an amber cane. Like the jar at the left, *a*, it is oliver-amber in color. The pint pitcher *c* and the flask *e* are bluish aquamarine. The bottle *d* is a pale grayish emerald-green.

turn? He had heard of a Mr. Graves of Sunderland, Massachusetts, who might be interested to conduct the glass business.\* But a visit to the person in question proved fruitless.

There seemed nothing left to do but put up the factory at auction and realize whatever was possible. Accordingly, on February 14, the property was struck off to the highest bidder, Captain Mark Moore, for the sum of \$2350. But it did not remain long in these hands, for that very afternoon the Captain sold out one-third to Ebenezer Nickerson, one-eighth to Richard Westcoat, one-eighth to Jonathan Blake, one-eighth to Moses Daniels, and one-sixth to William Cobb, Ball and Hastings being partners with Cobb in the purchase.†

These men formed a "connection in business" under the firm name of Nickerson, Cobb and Company, and agreed "to run the furnace while it lasted."‡ But two months afterward, the cap of the furnace "failed," and business stopped.§

#### HALL DEPARTS FROM WARWICK

Subsequent to the collapse of Nickerson, Cobb and Company, Ebenezer Hall shook the dust of Warwick from his feet and hied him to the factory in Keene, New Hampshire. Finding this establishment had passed into new hands after having done nothing to advantage for some time, and observing that its new sand from Athens, Vermont, was proving satisfactory, Hall anticipated success for the Keene company, and forthwith agreed to superintend its factory for one year at a salary of \$500.|| Following the termination of his contract in Keene, he accepted a similar position at Woodstock, New York, with an increase of \$100 over his previous year's stipend.¶ With the further wanderings of Ebenezer Hall we are not here concerned.

\*Cobb, *Diaries*, 1/10/16.

† " " 2/14/16 and 2/21/16.

‡ " " 4/3/16.

§ " " 6/6/16.

|| " " 7/5/16.

¶ " " 9/20/16.

Back in Warwick, William Cobb was standing by his ship, settling accounts, posting books, and devising means whereby the loss to Nickerson, Cobb and Company could be minimized. It was agreed to hold an auction of shares, unless the stipulated assessment of \$25 was paid on each, before the day of sale, April 3, 1817.\* Within a week from that date, the loss for the last run of the factory was reduced to \$400.34.† Throughout the two ensuing years, 1817 to 1819, various unsuccessful attempts were made by Mr. Cobb to dispose of the property. On November 10, 1817, he wrote a letter to P. Fiske of Cambridgeport, offering that gentleman the whole establishment for \$3500.

#### A PROPOSAL TO DEMING JARVES

Although Mr. Cobb's diary for 1818 is missing, and *The Franklin Gazette* advertises nothing, we conclude that no transfer of factory real estate was effected, since, on March 9, 1819, the indefatigable Cobb went to the New England Flint Glass Factory at Leachmere's Point, Cambridge, to converse with "Mr. Jarves,"‡ respecting the sale of the business.§ That Jarves was not interested in the Warwick proposition from a personal standpoint is clear, for Mr. Cobb went from Cambridge to Dorchester in pursuit of a "Mr. Kurkup" who was a glass manufacturer.|| But upon arrival there, he found that his quarry had gone to New York. And so Mr. Cobb returned to the Flint Factory two days later and made "some arrangements" with Jarves to assist in the sale of The Franklin Glass Factory.¶

It is apparent that Jarves either had not accumulated sufficient capital to undertake the Warwick enterprise just then, or that he considered the factory too remote from highways of transportation, commercial centres, and the sources of necessary constituents for glass mixing. This failure to sell the business sounded the death knell of The

\**Franklin Herald*, 9/20/16.

†Cobb, *Diaries*, 4/11/17.

‡It is probable, beyond a doubt, that this "Mr. Jarves" mentioned in the Cobb *Diaries* was the Deming Jarves of the Dry Goods Firm of Henshaw and Jarves located at No. 20 Broad Street, Boston; who was at one time clerk of The Boston Porcelain and Glass Company at Leachmere's Point, Cambridge (*Boston Gazette*, 9/4/1817), later agent for The New England Flint Glass Factory, Cambridge, (*Boston Gazette*, 4/13/1818), and subsequently founder of The Glass Factory at Sandwich. (Deming Jarves. *Reminiscences of Glass Making*.)

§Cobb, *Diaries*, 3/9/19.

|| " " 3/9/19. Also Boston *Directories* of 1805 to 1820 and Boston *Gazette*, 1812-1819.

¶Apparently William Cobb was unused to "furriners," or the pronunciation — let alone spelling — of their names, so phonetically chronicled the Dorchester glass manufacturer as Kurkup. The Boston *Directories* do not list such a person, but mention a Charles F. Kupfer as superintendent of the Boston Glass Manufactory at Essex Street, and of the Flint Glass Factory at South Boston (Dorchester). The fact that Mr. Kupfer's name does not appear in the Boston *Directories* of 1818 to 1820 further leads one to infer this was the man whom Mr. Cobb sought at Dorchester as a prospective purchaser of The Franklin Glass Works.

¶Cobb, *Diaries*, 3/11/19.

Franklin Glass Factory Company.\* The following year the Factory buildings were razed,† and "quit claim" deeds were executed for the division of the property.‡

#### FINALE

Today a small white meeting-house marks the place where once the old factory stood, and all that remains to testify to the bright hopes of early days are gleaming bits of glass by the roadside.

#### THE FACTORY'S OUTPUT

The few specimens attributed to The Franklin Glass Factory, which are here illustrated have been purchased directly from descendants of former Warwick families in whose possession these specimens had always been kept. From the "oral tradition" accompanying, and a comparison of their fabric with that of fragments picked up near the site of the factory, there is no doubt left in my mind as to their authenticity.

Aside from those in my collection, I know of only five other specimens that may, with any degree of assurance, be ascribed to Warwick. One fell into the hands of a New York dealer a few years ago, and was subsequently sold.§ A cane and a funnel are owned by a son of Warwick who is loath to relinquish his treasured heirlooms save to lineal descendants. The other two, the aquamarine jar and plate illustrated in Figure 7 are "lifers" Number 66 and 67, serving sentences in Memorial Hall in Deerfield.

That my assiduous search for authenticated pieces has been so meagerly rewarded is not surprising when we consider the vicissitudes which befell their manufacture. Apparently the glasshouse was more an experimental laboratory for Ebenezer Hall than a manufactory. Possibly this is harsh judgment concerning one who was once held in such high esteem as was Hall. But it is an actual fact that the project was launched on theory rather than on experience and knowledge of local resources and requirements.

So far, what few specimens have been brought to light, were found in Warwick and its immediate environs. It is quite probable that many others were procured from their original owners long ago by antique "pickers" whose interest in them was purely monetary — such pieces, consequently, have lost their identity in the vast field of unauthenticated glass of the early nineteenth century.

#### CHARACTERISTICS

The Warwick product was a simple blown one, — typical of the output of contemporary factories. It *could not*

\*Cobb, *Diaries*, 7/22/19. Mr. Cobb sold to Appleton and Eliot of Keene, New Hampshire, 3 "Flattening Stones" at \$10 each.

†Cobb, *Diaries*, 6/15/20.

‡ " " 5/2/21.

§A quart capacity aquamarine jar, similar in shape to the one illustrated in Figure 7, now in the collection of Alfred B. Maclay of New York City.

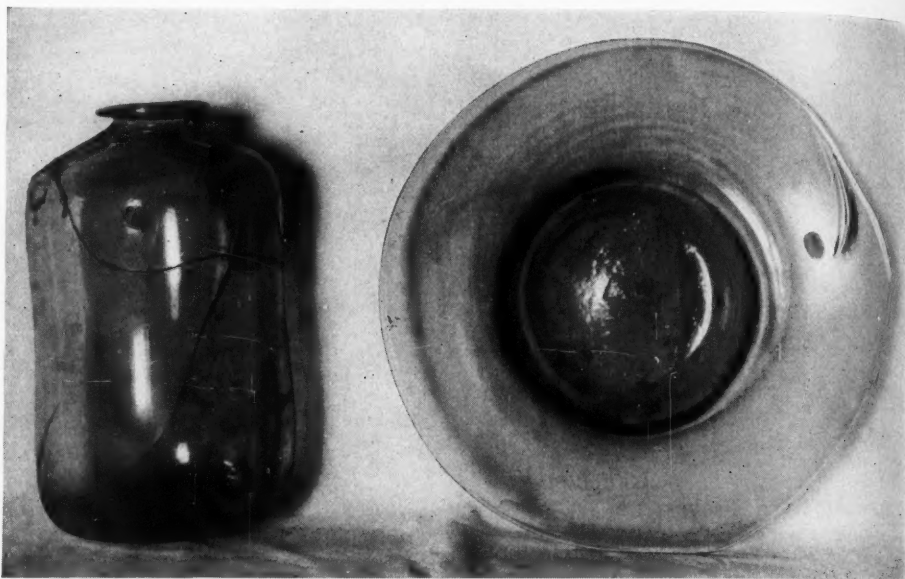


Fig. 7 — WARWICK GLASS

Specimens of Warwick glass in Memorial Hall, Deerfield, Massachusetts. Jar,  $4\frac{3}{4}$ " in diameter,  $9\frac{1}{2}$ " in height. Plate,  $11\frac{1}{4}$ " in diameter.

Photograph by courtesy of Mrs. George Sheldon, Curator of the Museum.

possess many distinguishing features, in view of the fact that Hall had obtained his receipts for glass-mixing from the factory in Ulster County, New York, and had some of the Woodstock and Van Rensselaer blowers in his workrooms. Furthermore, he was not sufficiently skilled in the glassmaker's art to warrant originality in mixing or in method.

Apart from a certain inherent tonal quality of bluish aquamarine, present in the fragment and the preserved specimen, there seems little to differentiate this product from that of either Keene or Stoddard. Amber, olive-amber, and olive-green, merging into the lighter shades of emerald and aquamarine, were colors common to all factories of that period (Fig. 8).

The amorphous fragments scattered near the site of the old factory speak not only of disasters which befell the little band of workmen, but also of some later successes in manufacture. However, evidences of failure, seen in the coarse lumps of obsidian-like amber glass, seem to predominate. Were it not for the profusion of large air pockets, a young geology student might easily confuse the fragment with its igneous analogue. But from the prevalence of these bubbles, sand particles, and streaks of amber in a green ground, it is apparent that some accident must have happened in the process of glass-melting before the frit was sufficiently fused. Possibly this was at the time, in 1813, when the cap of the furnace gave way, resulting in its loss, together with ten pots of batch almost ready for blowing.

On the other hand, as seen in the large, wide-mouthed jar to the extreme left of Figure 6, the quality of amber glass which escaped catastrophe during its manufacture, is good. There is little sand, the product is clear, and the bubbles, though numerous, are small. But greater success seemed to attend the making of the bluish-aquamarine product — apparent in fragment and specimen alike. In this lighter-colored glass, there is a pronounced ab-

sence of sand and bubbles; hence a tinner, clearer, and smoother appearance. May it not be possible that this was the outcome of experiments made in accordance with the Woodstock formula for which Dr. Hall had paid \$500?\*

The first mention in the *Franklin Herald* of specific articles made at the Warwick factory appeared in the issue for October 19, 1813 — the notice dated the eleventh — evidently reaching the press too late for earlier publication. Here the Company advertises "window glass of all sizes, in sheets or cylinders." In the advertisement dated May 15, 1816, the firm of Nickerson, Cobb and Company stipulate the exact sizes of window glass that were cut at the factory; viz., 6 x 8, 7 x 9, 8 x 10. In addition, the "co-partnership" respectfully offered the public fanlights, and picture and clock glasses cut to any pattern. This "cylinder" glass referred to in the earlier notice was simply the factory's method of making window glass. Cylinders of glass were first fashioned on the end of the blow pipe, then cut longitudinally with a diamond, and finally allowed to open and flatten out under the heat of annealing.

To my knowledge, no lists of anything other than window glass, manufactured by The Franklin Glass Company have been found as yet. I have been assured by a few old Warwick families that bottles, jars, pitchers, souvenir canes, and funnels were blown; and in all good faith in these assurances, I have bought heirlooms where it has been possible. Substantiating the statements, aside from a clause contained in the Act of Incorporation stating the purpose of the company to manufacture window glass and *hollow glass ware*, I have two small fragments, picked up near the site of the old factory, which show definite structure. Fragment *h*, Figure 8, is ostensibly a piece of a bottle neck. Fragment *g* may be the folded base of a handle for pitcher or mug. By comparing this with the base of the handle of the pitcher illustrated in Figure 6, both are found to terminate in the same uncrimped, reverted piece of glass. However, this cannot be regarded as conclusive evidence of the factory's having made pitchers and mugs, since it is possible that this fragment may have been

merely a thread of glass which dripped from a workman's blow pipe or punty-rod. Yet its folded end suggests intention.

There are practically no structural characteristics of the Warwick specimens to set them apart from other glass of their era. Their crude simplicity of contour does not differentiate them. It merely reflects the homeliness of a people living a century ago. The thickness of the glass, ranging from one sixteenth to one fourth of an inch, typifies the sturdiness dominant in those days.

In respect to the treatment of mouths of hollow objects, the specimens illustrated in Figure 6 all exhibit marked variations. The pitcher shows the simplest method of finishing — shearing. The neck of the bulbous bottle to the

extreme right, having been sheared, presents a collared appearance by the additional application of a thick thread of glass which encircles the mouth. The engulfing gape of the amber jar on the left is rimmed with a wide, reverted sheared flange. The mouth of the cylindrical bottle leads one to infer that its blower had attempted to collar it by pressing his battledore upon a sheared neck with sufficient force to telescope the glass molecules into this thickened band.

In the construction of handles, Hall apparently did not dare chance the delicate procedure which a *blown* one would entail, so applied, instead, a blob-like strip of glass to his hollow vessel. The result he called a pitcher.

In the amber fragment of a cane lying in the foreground of Figure 6, and the cylindrical-shaped bottle directly behind it, the blower achieved a simple type of ornamentation by rotating his pipe in one direction while turning his punty-rod in the other. In the case of the body of the bottle, the expanded appearance of this spiral fluting is due to subsequent blowing.

Apart from a certain specific blue of the aquamarine glass, the only possible feature that might justify the student in attributing a specimen to the Warwick factory is the typical scar left by the removal of the punty-rod. The pontil mark encircles a diameter varying from one and one-quarter to two and one-half inches, dependent upon the size of the specimen. Within this scarred ring, there is an average concavity of three-quarters of an inch, signifying the depth to which the punty-rod was driven into the base of the object.

It is regrettable that no records have been found reveal-

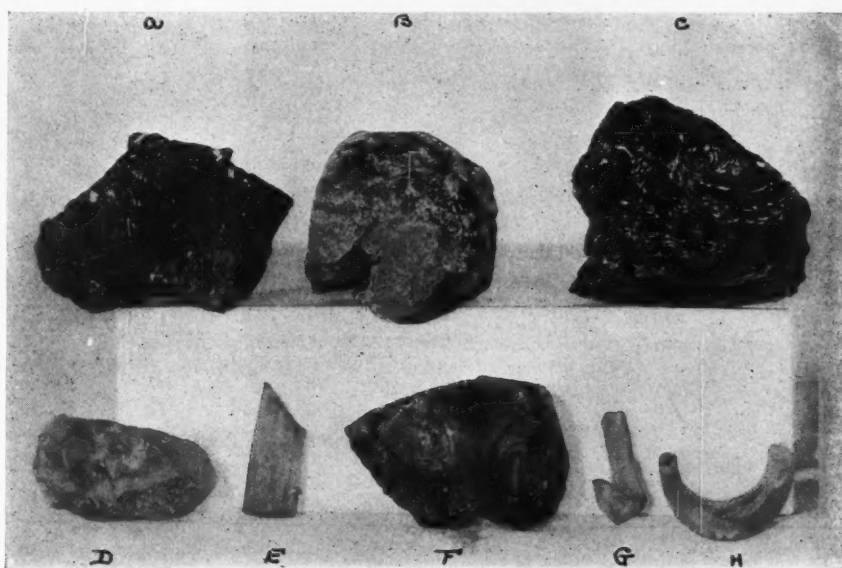


Fig. 8—BITS OF WARWICK GLASS

These fragments were picked up at the factory site. *a* and *c*, olive-amber and olive-emerald, show insufficient fusion; *b* is a lump of sand with a vitreous glaze; *d*, bluish aquamarine; *e*, bluish aquamarine; *f*, light green; *g*, bluish aquamarine; *h*, bluish aquamarine bottle-neck.

\*A smoky emerald-green glass pitcher, now in my collection, but formerly purchased from an old family in Ulster County, New York, and in all probability blown at the Woodstock factory, closely resembles in color and texture many of the Warwick fragments, and lends support to the inference.

ing the secrets of glass mixing as it was practised at the Warwick factory, or divulging the retail market price of its varied product.\* All that we know regarding the latter is contained in the postscript of the company's advertisement in the *Franklin Gazette* for May 15, 1816. "Cash or glass would be given for a few tons of potash." But as we are in the dark as to the rate of exchange then, Warwick Glass must still remain a priceless commodity.

\*In *Wholesale Prices current at Boston*, listed in *The Boston Gazette* for May 13, 1815, Franklin Window Glass, size 8 x 10, is rated at 14 cents per box of 100 ft. Boston and Chelmsford Glass of like dimensions, 19 and 15 cents, respectively. In the January 1st issue of 1816, Franklin Glass is listed at 12 cents versus Boston's 19, and Chelmsford's 13 cents.

#### POSTSCRIPT NOTE

Since the preceding lines were written, Stephen

Van Rensselaer's *Early American Bottles and Flasks* has appeared, in new edition, with a somewhat extended quotation from the *New Hampshire Sentinel*, of November 10, 1859, concerning the life and fortunes of Ebenezer Hall. According to this account, Hall's sole original claim to consideration as a glass manufacturer lay in certain early experiments with blow-pipe and brazier, with whose aid and that of various chemicals he had produced some small samples of clear glass. On the basis of this slight laboratory success he undertook large scale manufacture. Only a miracle could have prevented a disastrous outcome. Hall's association with the Keene, New Hampshire, works is mentioned in the account quoted. Later it appears that our irrepressible promoter undertook glassmaking in New York State, where he amassed something of a fortune; and that eventually, with his sons, he engaged in glassmaking somewhere in the state of Michigan. He was reported as still living, at the age of close to eighty years, in 1859. That was quite a long time ago. — THE EDITOR.

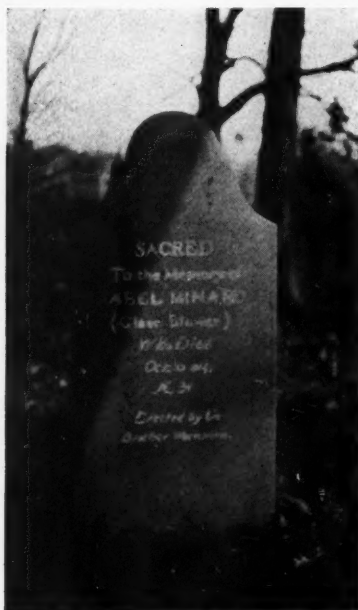


Fig. 9—THE GRAVE OF ABEL MINARD, GLASS BLOWER

This simple stone "erected by his brother workmen" is a monument not only to a deceased workman but to an ill-starred enterprise.



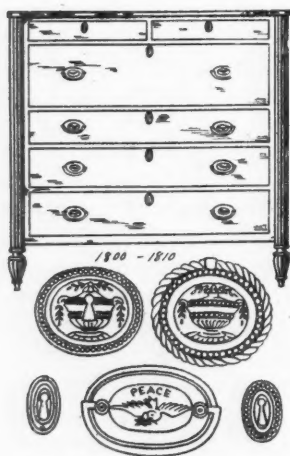
## Ready Reference for Furniture Hardware, III

Drawings by Dorothy Miller Thormin

Photographs from original specimens in the private collection of Israel Sack

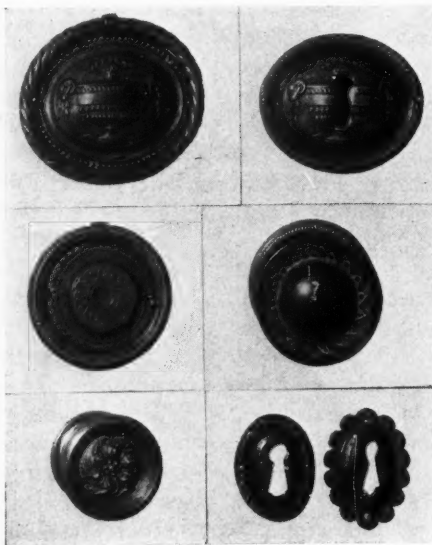
THE variety of patterns of brasses, from which choice may be made, greatly increases when we come to deal with furniture of the period 1780-

1800. The fundamental forms, however, during this late period, remain very nearly constant either as circles or as ellipses. Occasionally, too, we encounter rectangles

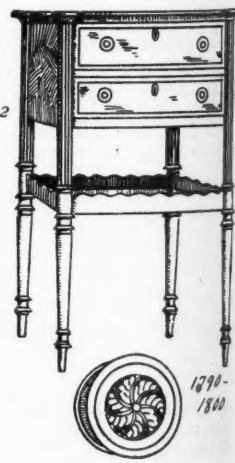


Left  
Figure 11

Right  
Figure C



Right  
Figure 12



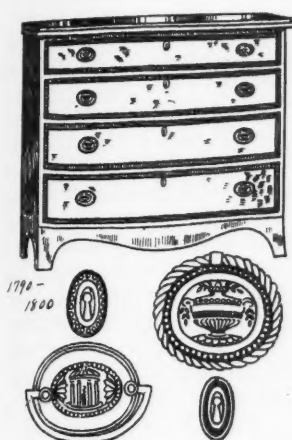


Figure 13

The face of this knob is sometimes decorated with a small rosette, sometimes with concentric circles. Ivory knobs occur on dainty sewing tables, and keyholes are framed in ivory or light colored wood.

It is virtually impossible to lay down rules as to choice of patterns among the innumerable designs which the stamping die has made available. In general, however, the circular or nearly circular back plates bearing a heavy urn design, of Roman or Pompeian suggestion, should be avoided in connection with the lighter scale specimens of American furniture. They are really appropriate only on pieces of rather dark, rich mahogany in which the classic influence of the Brothers Adam is more or less apparent. Such pieces are more frequently encountered among English than among American examples. Ring handles with a circular rosette back plate, however, have a wide measure of suitability.

In the case of old furniture of the late eighteenth century, however, the shape of the handles required is usually determined by the hole marks of original applications. Sometimes the original

whose corners have been clipped. In this period, back plates are no longer cast and engraved, or ornamented with a pierced pattern; they are made of thin metal stamped in relief. On fine and delicate furniture, handles of this type may be of silver or silver plate. We occasionally find the bail or ring handle giving way to the flat circular knob, particularly on smaller pieces.

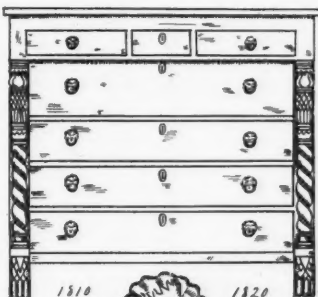


Figure 15

inner side of the drawer front will usually reveal the nature and style of the early handles.

In the case of sideboards, it will frequently be found that cupboard doors and bottle drawers

show no indication of ever having been equipped with handles or knobs.

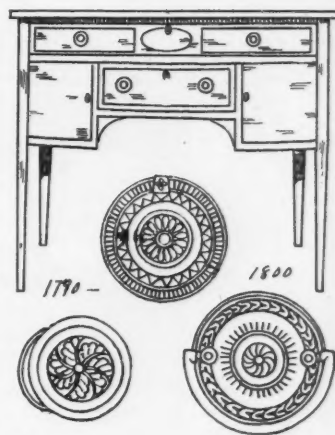


Figure 14

Since drawers and cupboards of such pieces harbored articles whose preciousness required protection with a lock, a key frequently served all the requirements of a knob or handle. Where original knobs or the marks of them do not occur on sideboards, it may be the part of wisdom not to supply the deficiency. Victorian knobs or handles will sometimes be found as disfiguring late additions on the doors and deep drawers of old sideboards. In such cases, it is not always easy to decide whether completely to remove the excrescences and heal the resultant scars as well as may be, or to supply the most nearly correct substitute obtainable.

\* \* \*

Toward the close of the eighteenth century and during early years of the nineteenth, as furniture grew heavier, the apparent weight of hardware increased proportionately. The lion head carrying a ring handle belongs in the transition period between Sheraton and Empire, and serves as effectively on pieces that are classifiable as Empire as on those which must properly be known as Sheraton. On Empire pieces, such as the chest of drawers in Figure 15, a large form of knob,



Figure D



known as Sheraton. On Empire pieces, such as the chest of drawers in Figure 15, a large form of knob,

shown at the right in the second row of Figure C, frequently appears.

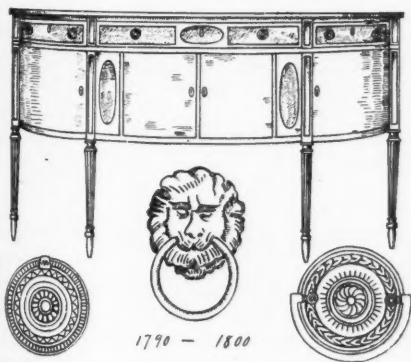


Figure 16

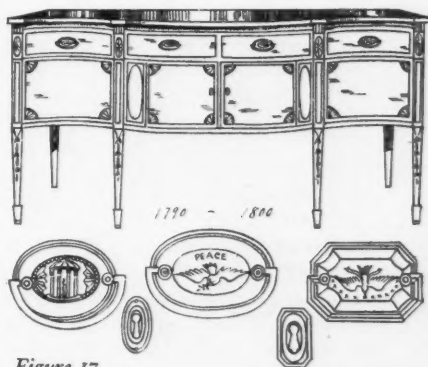


Figure 17



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## Shop Talk

By BONDOME

THE insistent inadaptability of the American tourist has produced one beneficent result. It has forced the adoption of modern plumbing and *centralheizung* in communities which, until they provided such comfortable installations, had found that an unwarmed and unlaved mediaeval culture offered insufficient bait for the dollars of materialistic pilgrims from Yankee-land. Beyond this point, however, all the elevating effects of this inadaptability abruptly terminate; for the more completely the traveling American imposes his influence to render Europe just like home, the less attractive as a place of visitation does Europe inevitably become. A bus touring company in England is, indeed, already threatening to equip a fleet of motor coaches with radio, a jazz phonograph, a soda fountain, and a pie counter so that overseas visitors may go screaming through the old world countryside in full enjoyment of the free, frank camaraderie of a home-town store picnic.

The polite foreigner is ever willing to oblige, and, even where his courtesy flags, his trading instinct prompts him to find means of meeting the demands of profitable customers. Accordingly, what the tourist with cash in hand calls for is, in time, pretty sure to be supplied in some form or semblance, sauced, if need be, with various skilfully administered hypnotic suggestions. In such transactions, the wish to serve and to satisfy is often quite as dominant as the desire to obtain a profit.

If a customer bellows for the moon and will believe that he has it when a suave salesman formally presents him with a chunk of green cheese, why not thus cater to his acquisitive disposition and let him enjoy himself? After all, cheese is obtainable and moons are not.

It is disturbing to the equanimity of a conservative English dealer in antiques to have a group of Americans come bounding into his place and inform him that his late Sheraton tables with reeded tripod supports are "Duncan Phyfe." The first time that this startling revelation of authorship bursts upon him, the dealer is inclined to protest, feeling that his professional knowledge is somehow being impugned. But his arguments are of no avail. Eventually he succumbs, and, while he possibly never before heard of Phyfe, he may soon learn to invoke the magic name whenever an American customer turns up. Thus has an Americanized Scotch cabinetmaker assisted in the distribution of much English furniture, which, while meritorious, has not thus far enjoyed extraordinary esteem in its native land.

While the English dealer may accustom himself to accepting the authorship of Duncan Phyfe for his hitherto anonymous late Sheraton types, he still finds difficulty in adjusting himself to the American habit of calling for antique furniture by specification. Mrs. X insists that her small Chippendale table shall be just eighteen inches high; twenty will never do. Mrs. Y will be desolated if her desk is more than thirty inches wide. I heard one shopper in a London store whose vast accumulations are a wonder of antiquedness asking for the rarest types of chairs by the dozen.

Of course such chairs were not to be had either in that shop or probably in any other proper shop in England. If they had been, their mere price quotation would probably have caused the inquiring dame to fade speedily into twilight slumber.

Speaking of quantity demand, I have been told by an Englishman, who may or may not have known what he was talking about, that America has ordered somewhere in the neighborhood of half a million Staffordshire figures for delivery this fall. Staffordshire figures in general will bear rather close scrutiny. In no other field of collecting — unless it be that of glass — does one's

native sense of quality play so important a role; for there is really no receipt which offers a sure basis for separating the wheat from the chaff — that is, among examples of the Victorian period. There would be much difficulty in successfully imitating the vigor and spontaneity of design or the luscious glazing of the figures which belong in the Astbury-Whieldon-Wood group of the eighteenth century and the primal years of the nineteenth.

Since American customers insist upon it, all Irish glass is now likely to be known as Waterford. Two very wise and very philosophical specialists in the glassware of the British Isles, however, have assured me that there is usually no telling which from other among examples from Erin's early glass factories. The English expert in old glass, further, is deeply mystified by American customers who come seeking examples of Sandwich glass — or its equivalent — in London. The Englishman's chief collecting interest appears to center on what we should call historical drinking glasses, mainly seventeenth and eighteenth-century specimens whose type of stem and nature of engraving betray their date, or whose occasional patriotic or personal inscriptions give them a special significance. There are, too, certain rare old pieces of enameled glass and choice items of decorated white Bristol which are dear to the English collector's heart.

The English souvenir shops are full of gaudy glass paper weights of yesterday's making; the exclusive dealer will show no more than eight or ten carefully culled specimens. He will have a considerable number of fascinating candlesticks, however, and a somewhat extensive array of decanters, tumblers, bowls, and other articles of use and adornment in fine flint glass, cut in the English fashion of the later Georges — these in addition to some early mirrors and a selection of Irish ware. But of pressed glass he will show hardly a fragment, unless it be an Apsley Pellat specimen with a medallion head preserved in shining splendor within its fabric. Yet from such a distinguished array of glassware many an American will turn unmoved, only to be overwhelmed with enthusiasm at sighting, in some junk shop window, a pressed diamond-pattern sauce dish that conveys a pleasing reminder of home.

Back of the bar in the tiny hotel that clings to the cliff at Clovelly, may be seen a cheap little pressed glass dish in which small change is kept during the day. It is one of a succession of precisely similar specimens which, for sometime past, have occupied the same position and performed the same service. During the tourist season the hotel proprietor spends some of his time in reluctantly selling this specimen of glass to eager American tourists who insist upon owning it. I hope that he asks a good price; for, while there are plenty more of these dishes in the nearest market town, fetching them to Clovelly is something of a task.

## Lectures and Exhibits

### Metropolitan Museum, New York

Through September 18: Exhibition of printed fabrics, most of them the gift of William Sloane Coffin, including Indo-Persian hangings, French Indiennes, Toiles de Jouy, and English prints.

\*\*\*

### Chicago Institute of Art

Through the summer: Exhibition of the most important English mezzotints of the eighteenth century, by Green, Smith, and others.

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### Rhode Island School of Design

Through the summer: Exhibition of Early American Furniture. Exhibition of Battersea Enamels.

\*\*\*

### Boston

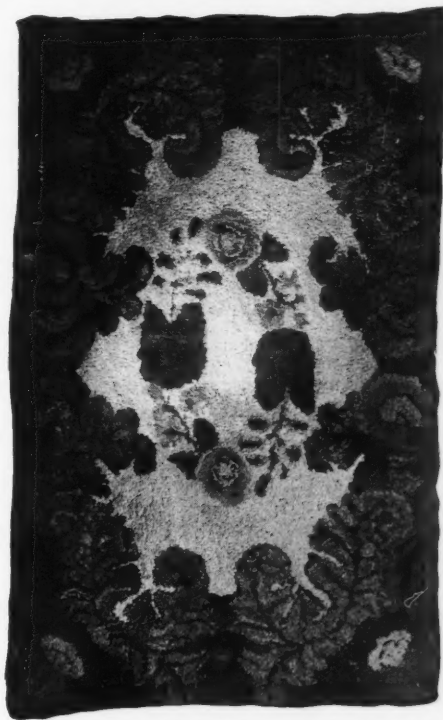
Through August the Vose Gallery is exhibiting a collection of early American paintings ranging in period from the late seventeenth century through the early years of the nineteenth. The paintings consist mainly of portraits, with two fine ship pictures, and a small subject piece, the sulking Achilles by Benjamin West.

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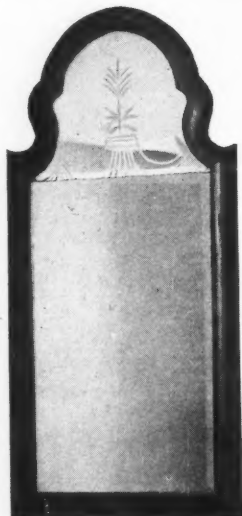
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# RECEIVED FOR REVIEW

## FURNITURE

THE PRACTICAL DECORATION OF FURNITURE. Volume II. Veneering, inlay and marqueterie, painting and gilding. Volume III. Metalwork, leather and textile coverings, lacquering, etc. By H. P. Shapland. New York, Payson and Clarke, Ltd., 1927. Price \$5.00 each.

## MINOR ARTS

A HISTORY OF FIREARMS. By Major H. B. C. Pollard. London, Geoffrey Bles: New York and Boston, Houghton Mifflin Company; 1927. Limited American edition of 150 copies. Price \$12.50.

## MISCELLANEOUS

SPANISH ART. Burlington Magazine Monograph II. London, B. T. Batsford, Ltd, 1927. American agent, E. Weyhe, New York. Price \$15.00.

## Answers

*Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.*

342. H. C. D., New York (ANTIQUES for May, 1927, Vol. XI, p. 398). Mrs. Charles H. Watkins writes that she has gleaned from a Boston Gazette of 1836 that the firm Woodberry, Dix and Harwell were, at that time, carrying on business at 183 Washington Street, Boston.

Among other things they sold watches, mantel clocks, jewelry, bronzed and gilt fancy articles, candelabra and girandoles, silver and plated ware, britania, cutlery, jappanery, and lamps.

## Questions and Answers

*Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.*

*All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.*

*Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.*

*Attempts at valuation ANTIQUES considers outside its province.*

351. Here are illustrated two bits of carving that came with a question as to their age and attribution. Both specimens were, according to our correspondent, picked up, in April, 1915, among the ruins of an old chateau in Ypres, after the town had been deserted by its civilian population in course of heavy bombardment. It is assumed that the carvings have been part of a private collection.

The smaller of the two — reproduced in virtually full size — is easily enough identified as a piece of Swiss workmanship such as, for decades, have tempted cash from tourist purses. It represents that good Teutonic huntsman Saint Hubert who, it will be remembered, was converted to Christianity by encountering, in the forest, a white stag between whose horns stood a shining crucifix.

Our correspondent has been assured by responsible authority that this carving should be assigned to the early eighteenth century. Our own tendency would be to place it somewhere in the 1840's or 1850's — or later.

The other specimen is not so readily dismissed. It is wrought in mother-of-pearl, and represents a bearded Orpheus playing his lyre while entranced birds and beasts draw near to listen. Here, of course, is a well-known classic subject. Its treatment, however, is anything but classic. It smacks of early Christian iconography and stimulates shadowy reminiscences of Ravenna mosaics and Alexandrian ivories, while the curly-cued bear in the foreground seems decoratively Chinese in origin.



Such a carving can hardly have been wrought in Europe. We believe that it may have been made in the centre of the Near East



— somewhere in Asia Minor — or, at the other oriental extreme, in China. We have a notion that this piece — attributed to monastic sources — is not very old and that it possesses small value. With this opinion, in general, some of our archaeological friends at Princeton are inclined to agree. Indeed their latest information is to the effect that such things are made in Bethlehem.

352. We have received queries regarding the identity of the makers of the various clocks bearing the names given below. The clock books at hand do not yield information concerning any of them. Whether they represent the actual makers or merely the purveyors of clocks, we cannot say. Perhaps some reader may be able to give enlightenment.

- Grandfather clock . . . . . Jno. Field, Smithfield
- Grandfather clock . . . . . Joseph Hollinshead, Burlington
- Grandfather clock . . . . . Christen Foren
- Banjo clock . . . . . Seward
- Clock . . . . . Klingman

353. L. S. O., Massachusetts, inquires the date of a jug stamped *Charlestown*, with two little tassels below. The jug is of brown glazed pottery, thirteen inches high, with cover and two handles, and in shape resembles the jug shown in *ANTIQUES* for May, 1925, page 242.

An authority suggests 1800 as an approximate date for this jug. He recalls having seen a heart impressed on similar ware instead of the tassels, but he has no knowledge regarding the factory which produced this type of pottery.

354. B. A. J., Rhode Island, has a banjo clock marked *Montpelier, Vermont*. The maker's name is, unfortunately, obliterated. Can anyone help here with the names of clockmakers of Montpelier who might have produced banjo clocks?

355. S. O. H., Connecticut, has a table bearing the label of Benjamin Thompson, Arch Street, between Front and Second Sts., Philadelphia, No. 28.

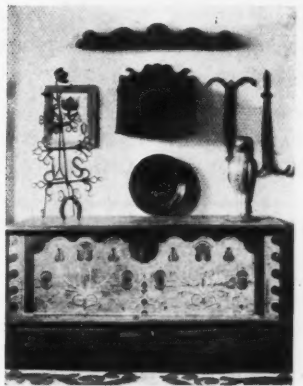
The Librarian of the Pennsylvania Museum, to whom the query was sent, has found in the Philadelphia *Directory* for 1837 this name with a notation *Cabinet Maker*, at 133 North Third Street; in 1839 it is listed in the same way, at 18 New Street; and in 1858, at 1314 Mellon Street.

Has anyone information as to when this or any other Benjamin Thompson was located on Arch Street?

356. L. E. K., Massachusetts, enquires concerning a glazed stone bottle, ten inches high, of a soft mustard color. The piece is marked G. C. (or O.) Holey & Co. (or Haley).

Can any of our readers give information about this manufacturer?

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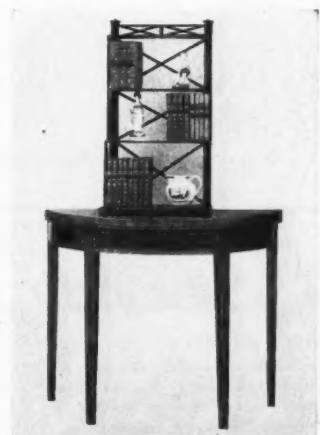
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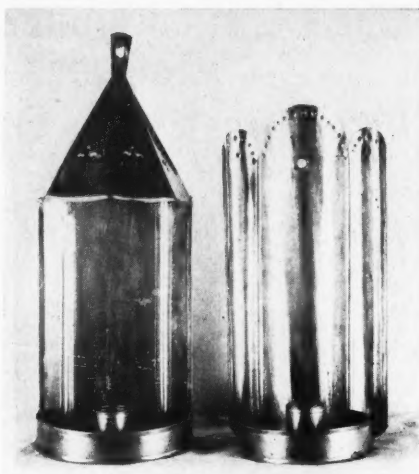
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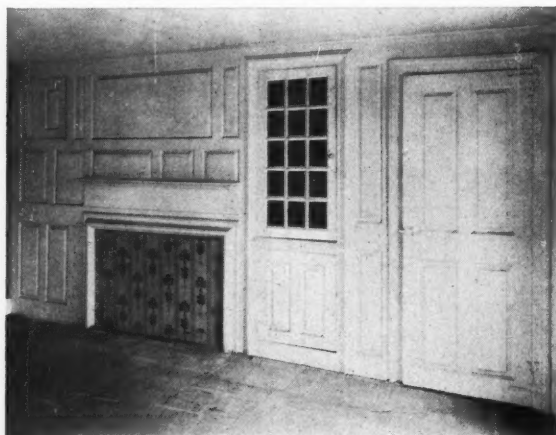
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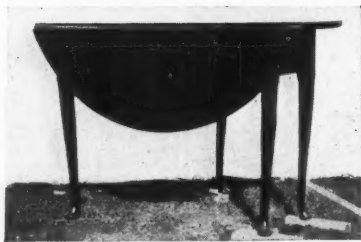
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The shop possesses rare and lovely pieces, also innumerable simple and quaint ones. The house glows with cheer, which its maple, old pewter and gay hooked rugs exudes.

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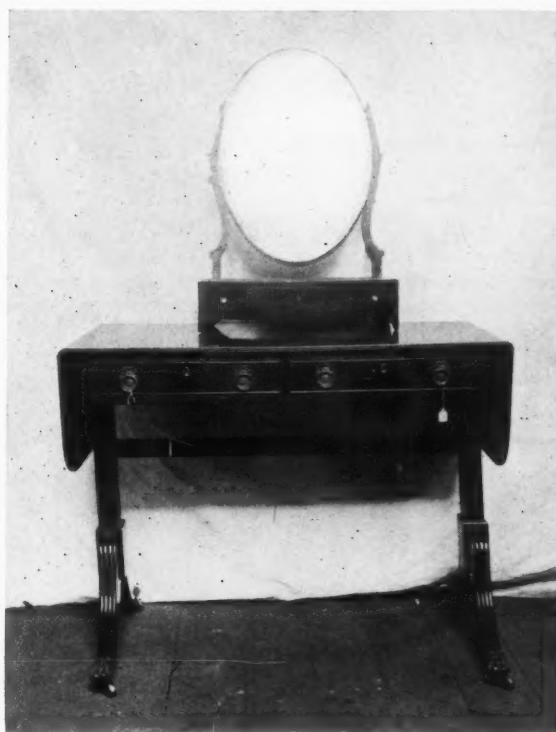
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**A**MONG this month's offerings of furniture, china, glass, iron, and pewter is the illustrated mahogany Chippendale chair. This chair has been secured locally and has always been in an old Massachusetts family.



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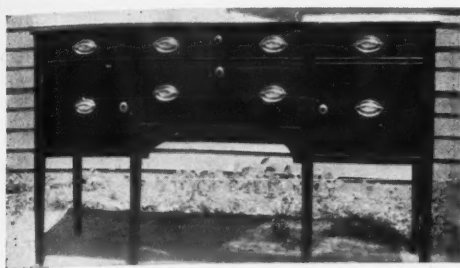
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| A curly maple desk, 36 inches wide                    | \$250 |
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Dough Troughs :: Tavern Tables :: Water Benches

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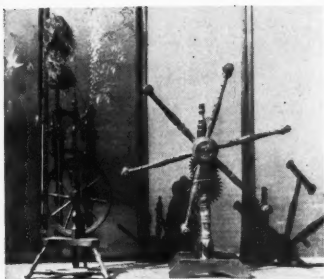
Fancy trying to read the *Franklin Almanack* by the dim flickering light of the betty lamp. What a blessing coal oil proved — and now the tall astral church lamps with electricity may be converted into the needs of the present day. I have a very colorful and truly wonderful assortment of these.

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### SPINNING WHEEL AND HANKER

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## {1714} ANTIQUES

at the

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We are located on the Easton Highway, two miles north of Doylestown, twenty-six miles north of Philadelphia, and ninety miles from New York.

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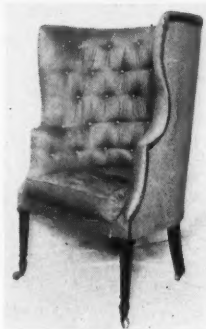
Illustrated at the right is a very unusual barrel wing-chair, in perfect condition.

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Antique walnut Italian butterfly table, similar to one in right-hand corner, page 391, ANTIQUES for May, width 47 inches, length 55 inches.  
Small scrolled open pine kitchen dresser, 1 paneled door underneath, H. & L. hinges, 3 scrolled shelves, 42 inches long, 19 inches wide, 7 feet high. Refinished.

Green South Jersey glass hanging lantern.

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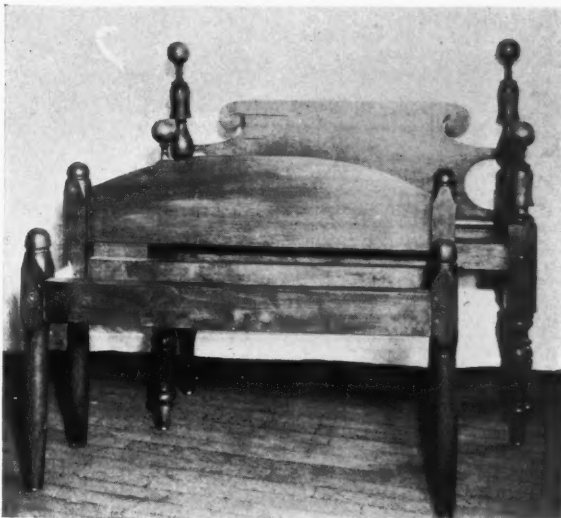
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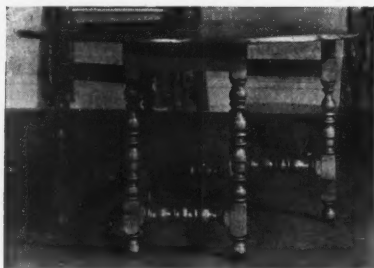
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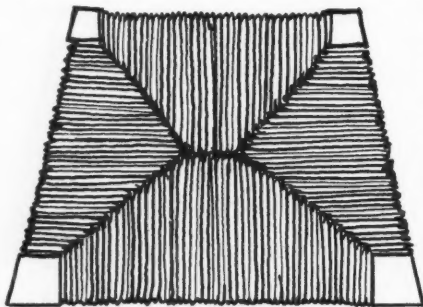
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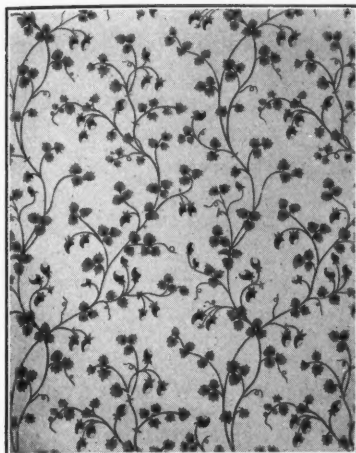
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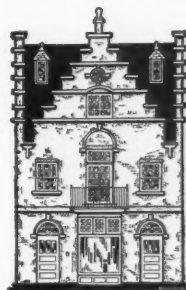
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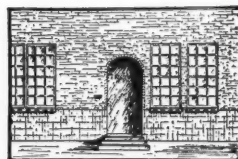
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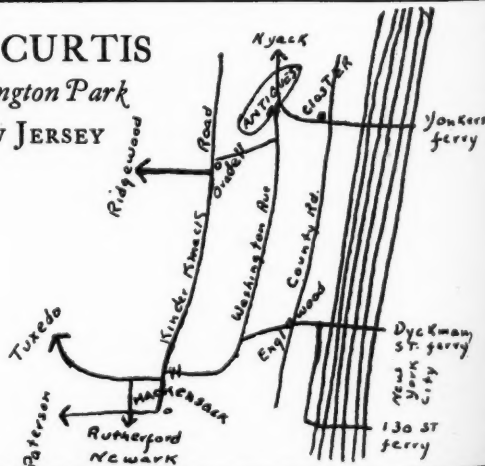
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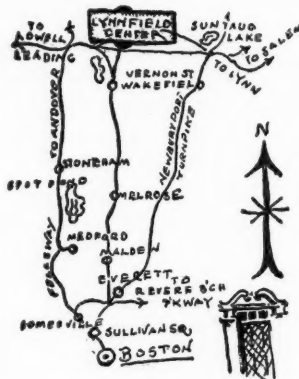
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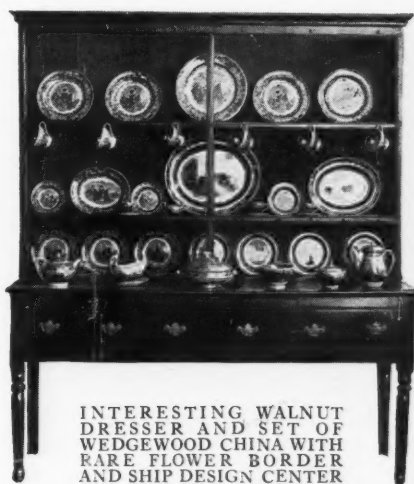
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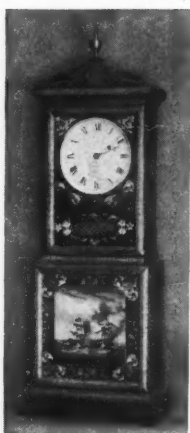
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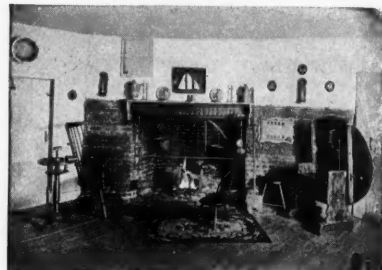
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Missing parts of China replaced, colored and glazed to  
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WE HAVE THE FINEST ARTISTS IN THE  
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*Goods must be sent to us for inspection if you desire an estimate*

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interesting china, furniture, hooked rugs, prints, and small things not  
found elsewhere.

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### In Stock at Present

An Irish hunt breakfast table  
A mahogany knee-hole desk  
A Governor Winthrop desk  
Queen Anne mirrors  
Convex mirrors  
A set of 6 Hepplewhite chairs, etc.

## EVERY INCH EARLY AMERICAN

A MAPLE bow-back Windsor armchair, all original, very bulbous  
turnings, \$50; early pine hanging cupboard, 36 inches tall, 28 inches  
wide, butterfly hinges missing, paneled door and paneled roll flap, un-  
usual, \$35; small pine settle table, lid on seat, unusual, would be lovely  
refinished in honey color, \$30; large pine stretcher tavern table, two  
drawers, molded lines on apron, fine, \$125; set of four matching fancy  
hand-wrought thumb latches, 7 inches long, taken personally from an  
old house, \$18 for complete set; delicate unusual early tripod candle  
stand, curly maple stem, \$35; large all cherry spindle-turned (rare type  
of turning like spindle field bed) six-leg, drop-leaf dining table, not worn  
on hinges, \$35; fine all cherry cuff-turned four-post acorn-top bed, 4 feet  
9 inches tall, scraped ready to refinish, \$50.

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Greenaway Lodge, PAINTED POST, NEW YORK

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1927

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CENTER SANDWICH :: :: NEW HAMPSHIRE

Beginning Saturday, July 2, and every Satur-  
day through July and August, at 1.00 P.M.

MONDAY, AUGUST 1, 1927, I WILL HOLD MY SIXTH ANNUAL  
ALL-DAY ANNIVERSARY SALE

At this sale a free lunch will be served to all present. To make it more interesting,  
a valuable early American antique will be sold every 20 minutes at all of these  
sales, and smaller antiques will be sold in between. You are cordially invited to  
attend. All lovers of antiques will certainly enjoy these sales.

A full line of early American antiques are on private sale every day in the  
year except Sundays.

*Photographs sent on request. Come, write or telephone  
Harry Blanchard at*

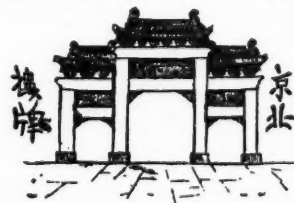
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NEW HAMPSHIRE

Chinese Importations Interior Decorations Early American Furniture



This month we offer several very fine maple desks, step interiors,  
in fine condition, \$260; American pewter; Windsor, banister-back,  
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one signed chest; old Chinese embroideries and porcelains.

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Fourteen miles by auto or bus from New York: three minutes walk  
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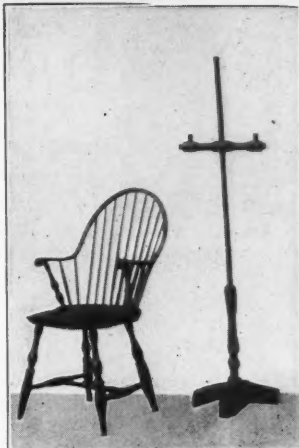


A STEP FROM THE MUSEUM

## S. ELIZABETH YORK

THE FRANCES NYE HOUSE  
MATTAPoisETT, MASS.

Sheraton mahogany knife box;  
small scrolled-top pine mirror;  
lamps, etc., in pewter; miniature  
Windsor footstool; early wooden  
castor, three-mold bottles; sev-  
eral steamboat prints, side  
wheelers; Liverpool plates, etc.,  
with ships; historical china;  
Ship, Franklin flask; 12 bleeding  
heart goblets; fine collection of  
bellflower glass; several un-  
usually good mirrors.



## Antiques Wholesale

Early American Chairs, Tables, Desks,  
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An important collection of early pottery including two  
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Furniture for the children's rooms for town and country —  
pine desks, benches, ladder-back and Windsor chairs, chests  
of drawers, hooked rugs, tables, samplers; and, of course,  
dolls in all their quaint finery.

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Three large rooms full of lovely old things. A bedroom completely fur-  
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Among our many offerings are a fine stenciled comb-back Windsor  
rockers; two very old four-slat maple rockers; a quaint pine fireside bench;  
a hooked stair runner; a set of fifteen thumb-print goblets, in three sizes  
of five each.

Everything Guaranteed as Represented

## THE CAMDEN ANTIQUE SHOPPE

I HAVE just found some early pieces such as a  
very fine pine stand, date about 1700; an 18 3/4-  
inch blue platter, Upper Ferry Bridge over the River  
Schuylkill, in proof condition; some very rare Currier  
prints; a fine cherry inlaid grandfather clock; and  
many other good things for this month. I also have a  
large stock of Empire and Victorian furniture. One  
call will convince you of my low prices.

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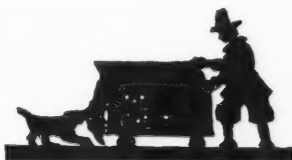
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1 small Carver armchair  
1 transition Carver and banister

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tables; look under our chairs. We sell  
backs, sides, bottoms, and middles as well  
as fronts of old-time furniture, all of  
which we take pride in having you scru-  
tinize.



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**CHAIR À BRAS**  
STYLE of Louis XIV, old but quality and condition excellent.

Georgian furniture, tables, chairs, chests, mirrors, et cetera.



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INCORPORATED  
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AUGUST—Is a Good Time to Go Antiquing  
**The COLONIAL SHOP**  
22-24 NORTH WATER STREET, NEW BEDFORD, MASS.  
*Located Diagonally across from the Whaling Museum*

Is a good shop to look up, for whatever you seek is likely to be found here. In fact, the shop is so crowded it is hard to see all there is, and so, during the remaining summer and fall months, a liberal reduction will be given on our already fair prices.

*Specials:* A curly maple mirror which is a gem—several lots of two gilt cornices and one lot of eight—the gilt tie-backs also. A child's high-post crib, a museum piece. Several very good flip glasses.

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*Just before you enter Buzzards Bay*  
W. W. BENNETT, Proprietor

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*Specializing in Fine Furniture, Hooked Rugs, Flasks, and Clocks*

I have just secured from an estate in Virginia an Adam bed, four-poster with tester, reeded posts, and typical Adam garland; a carved four-poster bed, with tester; an unusual carved mahogany sideboard. Photographs and prices upon request.

An eight-day grandfather clock, with phases of the moon, cherry case, all original, \$225; walnut grandfather clock, eight-day movement, with calendar, \$200; thirty-hour grandfather clock, inlaid mahogany case, English movement, \$175.

1708 Quarrier Street CHARLESTON, WEST VIRGINIA  
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THE attributed origin of the flask shown at the left is the *Louisville Glass Works*. Its distinctive feature is the vertical ribbing covering the entire flask except where broken on each side by an oval medallion with a spread-eagle in high relief. The flask is found in quart and occasionally in pint sizes, in colors ranging from aquamarine to deep emerald green.

**McKEARIN'S**  
**Antiques**

HOOSICK FALLS 21 EAST 64th STREET  
*New York New York City*  
PRICE LIST OF HISTORICAL FLASKS, 50 CENTS  
*Everything Guaranteed as Represented*



*Portsmouth, N. H.*  
*Settled 1623*

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Furniture, Ship Models  
Hooked Rugs, Glass, etc.  
*Established 1863*

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**THE ACTON ANTIQUE SHOP**

One dark green Bristol glass doorstop, candy pattern  
One large mirror with picture, original condition and perfect  
Two Bristol finger bowls, rose colored and etched  
Two Bristol finger bowls, blue, lipped  
A silver resist pitcher

**LOTHROP & TAYLOR**  
SOUTH ACTON :: :: MASSACHUSETTS  
(Six miles from Concord)  
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**COBB-DAVIS, Inc.**

offer a rare mahogany  
Duncan Phyfe Dining Table  
For further particulars  
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**COBB-DAVIS, Inc.**  
ROCKLAND, MAINE  
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AMERICAN AND ORIGINAL  
Come and see our stock. One visit is better than a dozen letters.

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Corner Charles and Cambridge Streets

*A Treasure House of Antiques*

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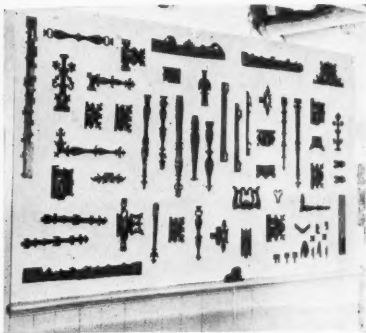
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*Orders attended to promptly  
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RARE and interesting are these patterns for early iron hinges, escutcheons, etc.

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New Hampshire Homes

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SECRETARY-BOOKCASE

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Pine : Maple : Cherry : Birch : Mahogany  
Hooked rugs and hand-woven stuffs; woodenware; glass; china; pewter; brass; copper; iron; pottery.

*Specials:* A Duncan Phyfe inlaid mahogany card table; a birch and mahogany Sheraton bureau; a maple tilt-top light stand; a maple drop-leaf Hepplewhite table; a Queen Anne, two-drawer blanket chest, original brasses; a pine slant-top desk; hooked rugs, 8 feet by 4 feet 4 inches, and smaller, down to door mats; old mirrors; painted tin (tole); a 17-piece pink lustre tea set; a two-slat Pilgrim chair.

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| Six Lamps suitable to wire . . . . . | 15          |

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English Antiques*

Cottage chairs for country  
dining rooms; mahogany  
chairs in pairs,  
sets and singles;  
pewter; silhou-

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*Illustrated:* A fine old tip-and-turn  
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a large oblong burl bowl or baby  
bath, \$25; a pair of slat-back fire-  
side chairs, splint seats, in fine old  
condition, \$40; a vase-back side  
chair with double egg stretcher,  
good old condition, now painted  
black, \$40; a large frosted glass  
hen, \$6; three pairs of large yellow  
Sandwich glass rosettes, \$15 a  
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Opaque white glass plates, now so popular for table service, are here  
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some ancient Dutch rum bottles adaptable, if need be, to the toilet table;  
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These, and much more besides, will repay a visit.

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DECORATIVE FURNITURE, by George Leland Hunter. A picture  
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Large sampler, hooked rugs, furniture, rosewood  
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beauty and utility attractively associated.

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**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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**OLD PICTURE FRAMES OF THE FOLLOWING sizes:**  $3\frac{3}{4} \times 6\frac{1}{4}$  R;  $13\frac{1}{8} \times 16\frac{3}{8}$  R;  $13\frac{1}{8} \times 15\frac{3}{8}$  R;  $12\frac{1}{8} \times 15\frac{3}{8}$  R;  $13\frac{3}{8} \times 16\frac{3}{8}$  R;  $13\frac{3}{8} \times 15\frac{3}{8}$  R. Give complete description and quote price. No. 940.

**SILHOUETTES OR PAINTINGS BY JAMES Hubard, early 19th century.** BROWNE'S, 309 Alexander Street, Rochester, New York.

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**LETTERS WRITTEN BY PRESIDENTS, FAMOUS statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800.** CHARLES F. HEARTMAN, Metuchen, New Jersey.

**OLD SILVER SPOONS AND OTHER OLD silver.** Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

**STODDARD AMBER PITCHERS, BOWLS, other hollow ware; flasks, inkwells, decanters.** Pay best prices. Send description, rough drawing, if possible. Quote prices. No. 927.

**BLUE STAFFORDSHIRE, ONLY PIECES** stamped on back, *Hall Quadrupeds*, perfect condition only. Each size has a different animal in center. Quote price. No. 947.

**WOULD LIKE TO LOCATE SEVERAL KINDS** of lowboys and also various old mirrors, small tables, and Windsor chairs. Give descriptions, prices and snapshots if possible. MARY D. MARSHALL, 290 Vincent Avenue, Lynbrook, Long Island, New York.

**I AM INTERESTED IN COLLECTING CURrier and Currier & Ives prints of the presidents, the ones seated, in busts, with green or red hangings; will also buy others.** Describe, state price, condition, size. Box 129, Station F, New York.

**STIEGEL AMETHYST DAISY OR DIAMOND** flasks; colored historical flasks; Keene, Stoddard and Connecticut glass. Best prices paid. No. 949.

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**HIGH POST BED, VERY SLENDER ORIGINAL** posts, testers; large platter, View of *Newburgh*; walnut desk, curly maple interior. Mrs. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

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**NOTE THESE DIRECTIONS: LOOK FOR THE** Round Sign, *Boston Post Road*, exactly two miles east of Westport (Connecticut), Postoffice. THE RED SHOP ON THE HILL, WAKEFIELD ANTIQUES.

**MORE LIKE A MUSEUM THAN A SHOP,** WAKEFIELD ANTIQUES — Every article marked in plain figures — sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

**RARE STAFFORDSHIRE ORNAMENT, PARson and Innkeeper; half-pint amber Stiegel** quilted flask; hound pitcher; paintings on glass; Sheraton inlaid card box, rare glass and bottles. THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

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**75 PIECES OF EARLY GLASSWARE:** Sandwich, milk, and Pittsburg glass; lamps, lustre, bottles. All for \$75. Write for list. C. L. GLOSSER, 840 Diamond Square, West Williamsport, Pennsylvania.

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**WARD AT WILLIMANTIC OFFERS MANY** desirable pieces of early glass, pictures, mirrors, etc., at reasonable prices. L. F. WARD, 626 Main Street, Willimantic, Connecticut.

**PEWTER LADLES, \$6.00; BELL PULL, \$6.00;** extension candlesticks, \$10; opalescent rosettes, \$8.00; pair of Staffordshire cup plates, \$6.00. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania.

**HANDSOME MAHOGANY SECRETARY, RE-** finished, \$75; tall Dresden candlestick, blue and white with figures and flowers, \$10; colored glass; rugs; china; etc. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Opposite the Common.

**SMALL DELICATE SHERATON SECRETARY,** inlaid mahogany, very rare; satinwood bureau; Hepplewhite settee with cane back, seat and arms, six feet long. MRS. HELEN F. FOWLE, Fuller Homestead, Hancock, New Hampshire.

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**PAIR OF GENUINE HEPPLEWHITE SHIELD-** back chairs. No. 944.

**U. S. NAVY CANDLESTICKS, BLOCK TIN,** extinguishers, brass chain,  $8\frac{1}{2} \times 4$  inches, from Old Navy. Special price to dealers. OAK HILL ANTIQUE SHOP, Pepperell, Massachusetts.

**EARLY AMERICAN HEPPLEWHITE SIDE-** board, beautifully inlaid, good condition, unrestored. Price and photograph on application. THE SMITHY, Cooperstown, New York.

**DUCK-FOOT TAVERN TABLE, RARE AND** unusual piece, unrestored, perfect condition except for split in top. Mrs. J. S. DENNIS, Old Bennington, Vermont.

**BLACKSTONE ANTIQUE SHOP: GOVERNOR** Winthrop desk, six secret drawers; mahogany and walnut secretaries; Knight Templar's sword; Dutch-foot tables; madstone. Box 29, Blackstone, Virginia.

**PETER YOUNG QUART LIDDED TANKARD,** perfect condition, illustrated in Meyers' book, best offer; also Samuel Hamlin quart mug, perfect. DEVERE A. CARD, 4 Montgomery Street, Hamilton, New York.

**COVERLET, DOUBLE WOVEN, FRINGED,** figure of Columbia *Hail Columbia* eagle in four corners, dog with flag in border, \$50; N. Currier print, *General Taylor at Battle of Palo Alto* — 1846, original frame, good. Miss BEHRENS, 61 North 3rd Street, Easton, Pennsylvania.

**WANTED BEST OFFER FOR GENUINE** Jacobus Stainer violin, made in Absamprope Oenipontum in 1736, in perfect condition. No. 939.

**CHERRY HIGHBOY; GOLD LEAF MIRROR;** maple floor clock in running order, refinished; curly maple bureau-desk, refinished; pair of amethyst fluid lamps; lustre tea set; enameled flip glass; other guaranteed antiques. EDNA KELSEY, ORVILLE SHOP, P. O. Dewitt, New York, east of Syracuse.

**BLUE PLATE, TEN INCHES IN DIAMETER,** *Residence of Marquis Lafayette*; also blue plate ten inches in diameter, *Bank of the United States, Philadelphia*. Best offer. No. 941.

**EARLY 18TH CENTURY CHEST-ON-CHEST,** mahogany, splendid condition, original brasses, ogee feet, fine dentil cornice; three small Chippendale mirrors, original condition. KATHERINE B. MANN, 4439 Waldo Avenue, New York City.

**ANTIQUE HAND-WROUGHT GILT SNUFF** box, large agate stone in cover. Highest offer. No. 946.

**MAYSVILLE, KENTUCKY — OPPOSITE THE** Atlantic and Pacific Highway at the town of Aberdeen, Ohio — THE MAYMIE CLIFT SHOP, rich in colored glass and Colonial furniture.

**OLD PENNSYLVANIA GERMAN DOWER** chest, ogee feet, three drawers, money till, original design visible, restored for painting, price, \$90; maple high post bed, 6 inches over-size, nicely turned posts, acorn top, good condition, price, \$200. No. 945.

**A FINE COLLECTION OF EARLY AMERICAN** furniture and glass, prices reasonable; pair of yellow dolphin candlesticks; pair of Sandwich lamps; early chests of drawers; chairs; mirrors; tables; beds; etc.; etc. **THE EARLY AMERICAN SHOP**, 160 Tompkins Street, Cortland, New York.

**FLASKS: NOS.** 10, 54, 57, 29, 141, 195, 53, 201, 30, 202, 136, 193, 261, 200, 39, 52, 40, 31, 167, 64, 140, 145, 151, 142, 127, 203, 107. Numbers from *Collectors Guide of Flasks and Bottles*. Also cup plates for sale. **CHAS. McMURRAY**, 1711 West Street, Dayton, Ohio.

**EIGHTEENTH CENTURY FRENCH PATCH-** box, ivory and gold, inner lid, mirror and compartments, 2 1/2 x 1 3/4 x 1 inches. Exquisite perfect piece, \$225. 145 Washington Road, Lake Forest, Illinois.

**CURLY MAPLE HIGHBOY; FLUTED MAPLE** canopy bed; tavern tables; two inlaid card tables; swell-front inlaid bureaus; glass. **MISS MAUDE E. BROWN**, 21 Portland Street, St. Johnsbury, Vermont.

**EARLY AMERICAN PINE CORNER CUP-** board, remarkable specimen, natural wood, waxed finish, upper section open with scalloped shelves. Photograph on request. **LEE ROLLINSON**, 40 West 57th Street, New York City.

**PAIR OF HEPPLEWHITE DINING TABLES;** mahogany pie-crust tilt-top table; historical flasks; Lowestoft china; Waterford glass; American pewter. **H. M. RUBLEE**, THE OCTAGON, Sherburne, New York, Chenango County.

**THREE-PIECE SOLID WALNUT BEDROOM** suite; white marble-top dresser and enclosed washstand; solid walnut center table, marble top; six solid walnut parlor chairs, adjustable seats; rare coverlet, 100 years old, nice as new; historical china and Queensware; century old decanters and tools; old books. Write for list. Box 111, Beallsville, Ohio.

**BEAUTIFUL DUNCAN PHYFE SOFA; EIGHT** Sheraton chairs, proof; three pairs of ten-legged dining tables; perfect coverlets; chest of drawers; corner cupboards; slant-top desks; highboy; six Cadmus cup plates; copper lustre tea set; card tables; mirrors. All absolutely original. Also glass and china. **DAISY LEVY**, 5831 Darlington Road, Pittsburgh, Pennsylvania.

**ATTRACTIVELY PRICED ARTICLES FOR** the fireplace: three-pronged log fork, \$4.50; twist-handled poker, \$1.00; witch broom, \$1.50; marshmallow fork, \$2.25; twist-handled corn popper, \$4.50. Mahogany serpentine card table, beautiful inlay, \$95. **ARDEN FORGE ANTIQUE SHOP**, Arden, Delaware.

**18TH CENTURY NEW ENGLAND COTTAGE,** 8 rooms, 2 baths, 2 fireplaces, modern improvements; furnished or unfurnished; in the center of town; fine old trees, ample garden space. Illustrated in *House Beautiful*, December 1910. Owner, 77 Castle Street, Great Barrington, Massachusetts.

**SHAVING CABINETS; PAINTING OF PAT-** rick Henry on glass; brass hearth pieces; Pocahontas and colored glass; Chippendale and Colonial mirrors; furniture in the rough; pewter coffee set. **CRAWFORD STUDIOS**, Richmond, Indiana.

**DAVENPORT FRUIT BOWL, OVAL, OPEN-** work, blue and white Cantonese design, small, almost invisible crack, otherwise perfect. Make any offer. **MRS. THOMAS J. EVANS**, 1024 Canal Street, Fort Myers, Florida.

**EARLY PINE OPEN DRESSER; MAPLE** gateleg table, large size; set of nine-spindle Windsor chairs; several rare small pine tables. **FULLER HOMESTEAD**, Hancock, New Hampshire.

**ANTIQUE HOSPITAL, EXPERT REPAIRING** of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. **J. PISTON**, 896 3rd Avenue, New York City.

**RUSH CHAIRS; ROCKERS; BUREAUS;** clocks; china cabinet; tables; Sheffield plates; glassware. **POHLMAN'S ANTIQUE SHOP**, 767 Michigan Avenue, Buffalo, New York.

**BEAUTIFUL NAVAJO INDIAN RUGS, IN-** dian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. **J. G. WORTH**, 9 East 59th Street, New York City.

**100 BOTTLES AND FLASKS, SOME RARE;** prints; early glassware; other items. Send for free lists. **J. E. NEVIL**, Washington C. H., Ohio.

**ANTIQUES: LARGE STOCK OF FURNITURE,** original or restored; rush-seated chairs; mirrors; china; glass; samplers; silhouettes; pewter; prints; oil paintings. **G. H. CRAWFORD**, 49 Bridge Street Row, Chester, England.

**RECEIVING NUMEROUS SMALL COLLEC-** tions of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

**STIEGEL-TYPE BOWL, YELLOW AMBER** glass, swirled and fluted; rare Washington flasks, beaded edges; Masterson Rough & Ready; green bowl, lily pad decoration. **A. B. BRADISH**, 655 Main Street, Bennington, Vermont.

**THREE-PIECE CASTLEFORD TEA SET;** Sheraton sideboard; black thread lace flounces, shawls, scarfs; rare camel's hair shawl; Bokhara rug, 7 x 9 feet. **MRS. W. J. OSBORNE**, Cummington, Massachusetts.

**UNUSUAL ANTIQUES — ANTIQVITY SHOP,** THE BRICK HOUSE, 10 Spring Street, Brunswick, Maine.

**THREE-PART DINING TABLE, DUNCAN** Phyfe style; small walnut Dutch stretcher table; pair of Bristol vases; three arrow-back settees, one with original paint; unusually fine cherry bureau; mahogany chest-on-frame; large painting on velvet; some fine china. **MARY B. ATKINSON**, 112 East State Street, Doylestown, Pennsylvania.

**FOUR PAIRS OF BRASS CURTAIN RO-** settes, six inches long by four inches wide, \$4.00 a pair, in A-1 condition; Canton hot water plate, \$5.00; copper lustre square cake dish, nine by nine inches, \$10. **EMERSON**, 14 South 39th Street, Philadelphia, Pennsylvania.

**A COLLECTION OF OLD WINE GLASSES,** miniature, tabatières, candlesticks, fabrics, etc., to the trade and retail. **MARION BOOTH TRASK**, 37 East 57th Street (third floor), New York City. During summer by appointment only.

**DOLL, THIRTY INCHES HIGH, ORIGINAL** costume; walnut corner cupboard from North Carolina, 140 years in the home of Nat Macon's family; linen sheets; handwoven bedspreads; curly maple liquor stand; large ottoman; Barber's and Earle's books on china and pottery; china; glass; old silver spoons; complete set of *ANTIQUES* magazine. Photographs and descriptions on request. No. 942.

**SEA AND BLANKET CHESTS, ALL SIZES;** mahogany Pembroke table, \$125; wine set, \$35. List. Tell me your needs. **C. B. VINCENT**, 66 Gotham Street, Groton, Connecticut.

**VENETIAN INLAID LIVING ROOM SET;** early chests; clocks; and other Colonial antiques. Expert refinishing and cabinetwork. **G. MILITELLO**, 262 Park Street, Bristol, Connecticut. Telephone 2163-2.

**FINE COLONIAL INN, 70 MILES FROM** New York near Danbury, Connecticut. Large clientele. Has six fireplaces, two brick ovens. The dining room will accommodate fifty. Four bedrooms, enormous attic, large kitchens and pantries. All modern improvements. Flower garden and woods with interesting site for bungalow. Rare opportunity to acquire established business or delightful country house. Will sell at sacrifice. No. 948.

**RARE PINT FLASK, VERY DARK AMBER,** Washington and Taylor, *The Father of His Country, General Taylor Never Surrenders*, Dyottville Glass Works. Square base, shined neck. Best offer. **GEORGE S. FURST**, Beech Creek, Pennsylvania.

**PEMBROKE, DUTCH CARD AND DRESS-** ing tables; curly maple tables, chairs, chest; slant-top desks; carved chairs; prism lamps. **MABELLE J. GRAVES**, Fair Haven, Vermont.

**PINE SLANT-TOP, AND CHERRY BUTLERS** desks; curly maple Empire, mahogany Sheraton, and cherry Hepplewhite chests of drawers with old brasses; mahogany snake-foot tip table; pine corner cupboard. **PERIOD ANTIQUES**, 210 North Aurora Street, Ithaca, New York.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display columns.

### CONNECTICUT

- \***DARIEN:** MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
- GREENWICH:** THE SPINNING WHEEL SHOP, MR. AND MRS. DOWNING, Old Post Road and Maher Avenue.
- \***HARTFORD:** MORRIS BERRY, 519 Farmington Avenue.
- NEW HAVEN:**  
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.  
\***THE SUNRISE SHOP**, 148 York Street.

### NEW LONDON

- \***THE SNUG HARBOR ANTIQUE SHOP**, 425 Main Street.
- THOMAS T. WETMORE**, 447 Bank Street.
- \***PLAINVILLE:** MORRIS BERRY, 80 E. MAIN STREET.
- RIDGEFIELD:** THE NOOK, Norwalk Road.
- \***SOUND BEACH:** D. A. BERNSTEIN, Adams Corner Post Road.
- WESTPORT:** WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.
- \***WEST HAVEN:** MARIE GOVIN ARMSTRONG, 277 Elm Street.

### DELAWARE

- \***ARDEN:** ARDEN FORGE ANTIQUE SHOP.

### ILLINOIS

- \***CHICAGO:** BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.
- \***GLENCOE:** FAIR OAKS, 615 Greenleaf Avenue.

### MAINE

- BANGOR:** THE THREE GABLES, 204 Broadway.
- \***BATH:** FITZGERALD BROS.

**BREWER:** NEW ENGLAND ANTIQUE SHOP, 24 State Street.  
**BRUNSWICK:** MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.  
**\*OGUNQUIT:** SHOP OF THE TWO YOUNG MEN.  
**PORTLAND:** CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.  
**ROCKLAND:**  
**\*COBB-DAVIS, INC.**  
**SHEEPSKOT (Wiscasset):** THE NELSON HOME-STEAD.  
**\*SKOWHEGAN:** FYSCHÉ HOUSE, Lakewood Inn.  
**\*WALDBORO:** WARREN WESTON CREAMER.

#### MARYLAND

**\*BALTIMORE:** THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.  
**BEL AIR:** BEL AIR ANTIQUE SHOP, Bond Street. General line.

#### MASSACHUSETTS

**\*AUBURNDALE:** WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.  
**BOSTON:**  
**\*NORMAN R. ADAMS,** 136 Charles Street.  
**\*BIGELOW, KENNARD & Co.,** 511 Washington Street.  
**\*BOSTON ANTIQUE SHOP,** 59 Beacon Street.  
**\*A. L. FIRMIN,** 34 Portland Street. Reproduction of old brasses.  
**\*HENRY J. FITZGERALD,** 81 Charles Street.  
**\*FLAYDERMAN & KAUFMAN,** 68 Charles Street.  
**\*GEORGE C. GEBELEIN,** 79 Chestnut Street. Old silver.  
**\*MARTIN HEILIGMANN & Sons,** 228 Columbus Avenue. Restoring and Repairing.  
**\*HICKS GALLERY,** 18 Fayette Street.  
**\*KING HOOPER SHOP,** 73 Chestnut Street.  
**\*E. C. HOWE,** 73 Newbury Street.  
**\*JORDAN MARSH Co.,** Washington Street.  
**\*LOUIS JOSEPH,** 381 Boylston Street.  
**\*WILLIAM K. MACKAY Co.,** 7 Bosworth Street. Auctioneers and Appraisers.  
**\*NEW ENGLAND SALES ASSOCIATION, INC.,** 222 State Street. Hooked rugs.  
**\*OLD ENGLISH GALLERIES,** 88 Chestnut Street.  
**\*OX BOW ANTIQUE SHOP,** 130 Charles Street.  
**\*THE RENAISSANCE GALLERIES. A. LUALDI, INC.,** 11-13 Newbury Street.  
**\*A. RUBIN,** 41 Bowker Street.  
**\*I. SACK,** 85 Charles Street.  
**\*SHAY ANTIQUES, INC.,** 181 Charles Street.  
**\*SHREVE, CRUMP & LOW,** 147 Tremont Street.  
**\*SPINNING WHEEL ANTIQUE SHOP,** 35 Fayette Street.  
**\*H. STONE'S ANTIQUE SHOP,** 301 Cambridge Street.  
**\*S. TISHLER,** 80 Charles Street.  
**\*TORREY, BRIGHT & CAPEN COMPANY,** 43 Newbury Street. Hooked rugs.  
**\*ROBERT C. VOSE GALLERIES,** 559 Boylston Street.  
**\*YACOBAN BROTHERS,** 280 Dartmouth Street. Hooked rugs.  
**\*BROOKLINE:** H. SACKS & Sons, 62-64 Harvard Street.  
**\*BUZZARDS BAY:** MRS. CLARK'S SHOP.  
**CAMBRIDGE:**  
**\*THE BULLSEYE SHOP,** 54 Church Street.  
**\*WORCESTER BROS.,** 23 Brattle Street.  
**\*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.**  
**\*CONCORD: THE CHEST,** Lexington Road.  
**DEDHAM:** LOUISE L. DEAN, 293 Walnut Street.  
**\*EAST GLOUCESTER:** WAYSIDE ANTIQUE SHOP, 262 East Main Street.  
**EAST SANDWICH:**  
**\*EUGENIE HATCH,** Twin Gables.  
**THE OLD BOAT SHOP, A. N. H. WEBBER.** General line.  
**\*EAST TAUNTON:** ED WHITNEY, The Maples, 1150 Middleboro Avenue.  
**\*EAST WAREHAM:** W. W. BENNETT, Twin Gateway.  
**FITCHBURG:** THE ANTIQUE SHOP, 682 Main Street.  
**\*GARDNER:** COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

**GLOUCESTER:**  
**LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE,** Woodward Avenue.  
**\*F. C. POOLE,** Bond's Hill.  
**\*HAVERHILL:** W. B. SPAULDING, 17 Walnut Street.  
**\*HINGHAM:** DANIEL MAGNER, Fountain Square  
**HYANNIS:**  
**\*H. STONE'S ANTIQUE SHOP.**  
**\*THE TREASURE SHOP, HELEN TRAYES.**  
**IPSWICH:**  
**\*R. W. BURNHAM.**  
**JOSEPH SALTZBERG,** 5 South Main Street. Wholesale antiques.  
**\*THE VILLAGE GREEN SHOP,** 59 South Main Street.  
**KINGSTON:** KINGSTON ANTIQUE SHOP.  
**\*LANCASTER:** THE LANCASTER ANTIQUE SHOP, Main Street.  
**\*LONGMEADOW:** E. C. HALL, 145 Longmeadow Street.  
**\*LOWELL:** FLORA M. BOARDMAN, 107 Clark Road.  
**\*LYNNFIELD CENTER:** SAMUEL TEMPLE.  
**\*MARBLEHEAD:** KING HOOPER MANSION.  
**\*MARION:** MRS. MARY D. WALKER, Front and Wareham Road.  
**\*MARSHFIELD:** CARESWELL SHOP.  
**\*MATTAPAN:** H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.  
**\*MATTAPOISETT:** S. ELIZABETH YORK.  
**NEW BEDFORD:**  
**\*MRS. CLARK'S SHOP,** 38 North Water Street.  
**\*THE COLONIAL SHOP,** 22-24 North Water Street.  
**\*NORTHBORO:** G. L. TILDEN, State Road.  
**\*ORLEANS:** THE SAMPLER, Monument Road.  
**PITTSFIELD:**  
**\*MISS LEONORA O'HERRON,** 124 South Street.  
**\*OSWALD'S ANTIQUE SHOP,** 11 Linden Street.  
**\*PLYMOUTH:** YE BRADFORD ARMS, 59 Court Street.  
**SALEM:**  
**\*DANIEL LOW CO.**  
**\*RETIRE BECKETT HOUSE,** Turner Street.  
**\*SOUTH ACTON:** THE ACTON ANTIQUE SHOP  
**SOUTHBRIDGE:** M. E. CHENEY, North Woodstock Road.  
**SOUTH SUDBURY:**  
**\*FULLER & CRANSTON,** Old Boston Post Road.  
**\*GOULDING'S ANTIQUE SHOP.**  
**\*STOCKBRIDGE:** THE OLD CORNER HOUSE, EDWARD CROWNSHIELD.  
**\*TAUNTON:** THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.  
**\*WARREN:** C. E. COMINS.  
**WEST MEDWAY:** OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

#### MISSOURI

**\*KANSAS CITY:** CURIOSITY SHOP, 1901-1911 Main Street.

#### NEBRASKA

**OMAHA:** BADOLLET SHOTWELL, 411 South 38th Street.

#### NEW HAMPSHIRE

**\*CENTER SANDWICH:** BLANCHARD'S ANTIQUE SHOP.  
**CONCORD:** HARRY P. HAMMOND, 205 North Main Street.  
**\*FRANKLIN:** WEBSTER PLACE ANTIQUE SHOP.  
**HANCOCK VILLAGE:** FULLER HOMESTEAD, HELEN FOWLE.  
**\*HANOVER:** LOUISE PORTER CARLETON, 4 Occom Ridge.  
**KEENE:**  
**COURT STREET ANTIQUE SHOP,** 145 Court Street.  
**KEENE ANTIQUE SHOP, MRS. HELEN S. POL-LARD,** 256 Washington Street.  
**MANCHESTER:** SPIROS DOUVLIS, 184 Chestnut Street.  
**\*PETERBORO:** THE WILSON TAVERN SHOP, STEPHEN VAN RENSSELAER.  
**\*PORTSMOUTH:** J. L. COLEMAN, 217 Market Street.

#### NEW JERSEY

**\*CAMDEN:** CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.  
**CLOSTER:** CLOSTER ANTIQUE SHOP, SARA M. SANDERS, Alpine Road.  
**\*EAST ORANGE:** THE BLUE DOOR, 14 Prospect Street.  
**FREEHOLD:**  
**\*THE HOUSE WITH THE BRICK WALL.**  
**\*THE YELLOW CELLAR, LILLIAN WILKINSON,** 6 Lincoln Place.  
**HADDONFIELD:**  
**\*FRANCES WOLFE CAREY,** 38 Haddon Avenue.  
**\*MARTHA DEHAAS REEVES,** 20 Potter Street.  
**\*HARRINGTON PARK:** A. L. CURTIS.  
**HOPEWELL:** WILMER MOORE, 18 West Broad Street. General line.  
**\*LIBERTY CORNER:** BERYL DE MOTT.  
**MONTCLAIR:**  
**\*F. S. CAPOZZI,** 337 Bloomfield Avenue.  
**\*THE PEKING PAILOU,** 147 Watchung Avenue.  
**\*MORRISTOWN:** OLD FRANCE, JANE H. SWORDS, 150 South Street.  
**MOUNT HOLLY:** R. W. WILLS, 11 Ridgway St.  
**PHALANX, Monmouth County:** PHALANX SHOP OF ANTIQUES.  
**PLAINFIELD:**  
**\*ESTHER CATLIN,** 210 West 8th Street. Wholesale.  
**THORP'S ANTIQUE SHOPPE,** 321 West Front Street. General line.  
**\*PRINCETON:** GEORGE BATTEN, 321 Nassau Street.  
**SHORT HILLS:** THE WHALER, Hobart Avenue.  
**SUMMIT:**  
**\*THE BANDBOX, JOHN M. CURTIS,** 320 Springfield Avenue.  
**BOB & JERRE'S BARN, BARBARA BOWMAN BIRD,** Jerré Elliott, Morris Turnpike.  
**\*TRENTON:** SCHUYLER JACKSON, 356 West State Street.  
**\*WESTFIELD:** YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

#### NEW YORK

**AUBURN:**  
**MRS. R. S. MESSENGER,** 27 William Street.  
**\*AGNES T. SULLIVAN,** 24 Steel Street.  
**AVON, Livingston County:** ADELE PERRY, 12 Park Place.  
**BINGHAMTON:**  
**\*L. J. BUCKLEY.**  
**THE JOHNSONS,** 69 Main Street.  
**BROOKLYN:**  
**\*CATHERINE CHASE,** 31 Clinton Street.  
**\*HARRY MARK,** 749 Fulton Street.  
**CHARLES SOMMERLAD,** 94-96 Orange Street.  
**BUFFALO:** GEORGE B. TYLER, 111 Chenango at Massachusetts Avenue.  
**\*CORTLAND:** THE SAMPLER, 53 Prospect Terrace.  
**\*DUNDEE:** JEMIMA WILKINSON ANTIQUE SHOP.  
**ELMIRA:** ANTIQUE STUDIO, MRS. H. D. McLAURY, 414 East Church Street.  
**GENEVA:** THE KANADASAGA, 485 South Main Street.  
**GOSHEN:** ATTIC ANTIQUE SHOP, HENRIETTA C. DIKEMAN, 148 West Main Street.  
**HUNTINGTON, L. I.:** ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.  
**\*ITHACA:** COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.  
**\*JAMAICA, L. I.:** KATHERINE WILLIS, 272 Hillside Avenue.  
**KINDERHOOK:** THE SHOP WITH THE GREEN DOOR, Main Street.  
**\*KINGSTON:** AARON COHEN, 48 Main Street.  
**\*LOUDONVILLE (Albany County):** EXCHANGE FOR WOMAN'S WORK.  
**LE ROY:** CATHARINE MURDOCK, 3 Main Street.  
**\*MARCELLUS:** MARTHA JANE'S.  
**NEW ROCHELLE:**  
**BERNICE ADAMS LORING,** 91 Woodland Avenue.  
**\*DOROTHY O. SCHUBART, INC.,** 651 Main Street.  
**NEW YORK CITY:**  
**\*FRANCIS BANNERMAN SONS,** 501 Broadway. Firearms.  
**\*HARRIET C. BRYANT,** 2 West 47th Street. Reproduction of old wallpapers.

\*CHARLES OF LONDON, 2 West 56th Street.  
 CHILDHOOD, INC., 215 East 57th Street.  
 \*CLAPP AND GRAHAM, 514 Madison Avenue.  
 \*COPELAND AND THOMPSON, INC., 206 Fifth Avenue, China.  
 \*CHARLES CORDTS & Co., INC., 106 East 19th Street. Reproduction of old brasses.  
 \*WALTER G. EARL, 235 East 42nd Street.  
 \*ANN ELSEY, 163 East 54th Street.  
 \*GINSBURG & LEVY, 397 Madison Avenue.  
 \*GORDON OF LONDON, 306 East 59th Street.  
 \*HARE & COOLIDGE, 54 West 11th Street.  
 \*C. VANDEVERE HOWARD, 141 East 57th Street.  
 \*JANE WHITE LONSDALE, 314 East 57th Street.  
 \*MARGOLIS SHOP, 797 Madison Avenue.  
 \*H. A. & K. S. McKEARIN, 21 E. 64th Street.  
 \*MRS. M. C. MEADE, 662 Lexington Avenue.  
 \*MARTHA MORGAN, 847 Lexington Avenue.  
 \*J. W. NEEDHAM, 137½ East 56th Street.  
 \*NOBLE & COMPANY, 789 Madison Avenue.  
 \*O'HANA AND DE CORDOVA, INC., 11 Water Street. Wholesale.  
 \*OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.  
 \*YE OLDE MANTEL SHOPPE, 63 Ninth Avenue.  
 \*FLORIAN PAPP, 684 Lexington Avenue.  
 \*THE ROSENBAUGH COMPANY, 273 Madison Avenue.  
 \*I. SACK, 625 Lexington Avenue. Reproduction of old brasses.  
 \*ISRAEL SACK, 383 Madison Avenue.  
 MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked Rugs.  
 \*J. HENRY SCHOTTLE, 103 Lexington Avenue.  
 \*SAM SEROTA, 446 Madison Avenue.  
 \*THE 16 EAST 13TH STREET ANTIQUE SHOP.  
 \*SKINNER-HILL, INC., 114 East 23d Street. Reproduction of old brasses.  
 \*W. & J. SLOANE, 575 Fifth Avenue.  
 \*PHILIP SUVAL, 823 Madison Avenue.  
 \*MARION BOOTH TRASK, 37 East 57th Street.  
 \*HENRY V. WEIL, 126 East 57th Street.  
 \*WEYMER & YOUNG, 39 East 57th Street.  
 \*WINICK AND SHERMAN, 613 Lexington Avenue.  
 \*NIAGARA FALLS: RUTH KNOX, 529 Third Street.  
 \*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.  
 \*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.  
 \*POUGHKEEPSIE: J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.  
 \*ROCHESTER: BROWNE's, 307-309 Alexander Street.  
 \*SCHENECTADY: THE VALLEY SHOP, 14 North Church Street.  
 SOUTH SALEM: ELIZABETH BACON, Westchester County.  
 WATERTOWN: MRS. E. P. ELITHARP, 415 Sherman Street. General line.  
 WEEDSPORT:  
 LOUISE J. CROSSMAN, Brutus Street.  
 MR. E. C. SKADAN, East Street. General line.

#### OHIO

\*CLEVELAND: THE COVERED WAGON SHOP, 6402-6404 Euclid Avenue.  
 COLUMBUS:  
 THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.  
 GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.  
 WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue.

#### PENNSYLVANIA

ALLENTOWN:  
 MRS. BEULAH JACOBS ANTIQUE SHOP, 1236 Walnut Street. General line.  
 BETHLEHEM:  
 A. H. RICE, 519 N. New Street.  
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.  
 BROADAXE: SKIPPACK PIKE ANTIQUE SHOP, PHILIP MEREDITH ALLEN, MARIE D. ALLEN.  
 CARLISLE: THE ANTIQUE SHOP, E. W. PENROSE.  
 DOYLESTOWN:  
 MARY B. ATKINSON, 112 East State Street. General line.  
 \*OLD WATER WHEEL, CASTLE & LABS BROS., R. D. 2, Easton Pike.  
 EPHRATA: MUSSELMAN'S ANTIQUE SHOP, Sprout Highway.  
 GETTYSBURG:  
 THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.  
 MRS. F. H. CLUTZ, 159 Broadway.  
 D. C. RUDISILL, Baltimore Pike.  
 LANCASTER:  
 \*L. P. AARDRUP, 341 North Queen Street.  
 \*MRS. A. K. HOSTETTER, 10 South Queen Street.  
 LANSDALE: JACOB REPTSIK, 41 Jenkins Avenue.  
 \*MEDIA: THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.  
 PHILADELPHIA:  
 \*THE ESTATE OF JAMES CURRAN, 1625 Pine Street.  
 \*THE LOFT, Camac above Pine Street. General line.  
 PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 256 South 15th Street. General line.  
 POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.  
 \*MARTHA DE HAAS REEVES, 1100 Pine Street.  
 \*THE ROSENBAUGH COMPANY, 1320 Walnut Street.  
 \*ARTHUR J. SUSSEL, Spruce, cor. 18th Street.  
 PLYMOUTH MEETING: ANTIQUES AT TAMARACK, STUART W. GURNEY.  
 \*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.  
 SELLERSVILLE: IRA S. REED, On Bethlehem Pike.  
 \*WALLINGFORD: Long Lane, P. G. PLATT.  
 WEST CHESTER:  
 \*WILLIAM BALL & SON. Reproduction of old brasses.  
 \*FRANCIS D. BRINTON, Oermead Farm.  
 WHITEMARSH:  
 \*HAYLOFT ANTIQUES: Bethelhem Pike.  
 DOROTHY REED, Bethlehem Pike.  
 THE OLD HOUSE, Bethlehem Pike.  
 \*WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, River Street.  
 YORK:  
 BERGMAN ANTIQUE SHOP, 326 S. Duke Street. General line.  
 BLUM & LANDIS, 676 East Market Street, Lincoln Highway.  
 EARLY AMERICAN ANTIQUES, 314 West Market Street, Lincoln Highway.  
 \*JOE KINDIG, 304 West Market Street.  
 CAROLINE LOGAN, 253 East Market Street.  
 YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.

#### RHODE ISLAND

BRISTOL:  
 ELIZABETH DIMOND CHURCH, 12 Constitution Street. General line.  
 THE CORN CRIB SHOP, Poppasquash Road.  
 PROVIDENCE:  
 \*CUSHING'S ANTIQUE SHOP, 1228 Broad Street.  
 \*BERTHA B. HAMBLY, 224 Waterman Street.  
 \*WINE & MILLMAN, 1115 Westminster Street.  
 \*WAKEFIELD: BERTHA B. HAMBLY, Greycroft, Matunuck Point Road.  
 \*WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

#### VERMONT

\*BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.  
 BENNINGTON: STONE WALL ANTIQUE SHOP, 209 Pleasant Street.  
 BURLINGTON: EVERETT'S ANTIQUE SHOP, 160 Shelburn Road.  
 CHELSEA: OLD CHELSEA SHOP, Orange County.  
 TAFTSVILLE: THE OLD ATTIC, F. C. KELLY.  
 \*WOODSTOCK: FRASER'S ANTIQUE SHOP, 47 Pleasant Street.

#### VIRGINIA

\*RICHMOND: H. C. VALENTINE & COMPANY, 209 East Franklin Street.  
 ROANOKE: BIG LICK ANTIQUE SHOPPE, 130 Salem Avenue, East.

#### WASHINGTON, D. C.

\*MRS. CORDLEY, 1319 Connecticut Avenue.  
 \*GEORGE W. REYNOLDS, 1742 M Street, N. W.

#### WEST VIRGINIA

\*CHARLESTON: MRS. ROBERTA C. NICHOLSON, 1708 Quarrier Street.  
 \*HUNTINGTON: CENTRAL ANTIQUE SHOP, 1034 Third Avenue.

#### ENGLAND

\*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.  
 CHESTER:  
 G. H. CRAWFORD, 49 Bridge Street Row.  
 \*MARK O'BOYLE, 27 Watergate Row.  
 DERBYSHIRE: FRANK W. TAYLOR, Bakewell.  
 \*HUDDERSFIELD: WILLIAM LEE, 120 Halifax Old Road.  
 LONDON:  
 \*THE CENTURY HOUSE GALLERIES, SIR ALGERNON TUDOR-CRAIG, 100 Knightsbridge, S. W.  
 \*CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington, W. 14.  
 \*EDGAR, 41 Duke Street, Manchester Square, W.  
 \*HARRODS, LTD., S. W. 1.  
 \*MANCHESTER: J. W. NEEDHAM, St. Ann's Galleries, St. Ann's Square.  
 PRESTON:  
 \*EDWARD NIELD, 223 Corporation Street.  
 \*FREDERICK TREASURE, Kay Street.

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